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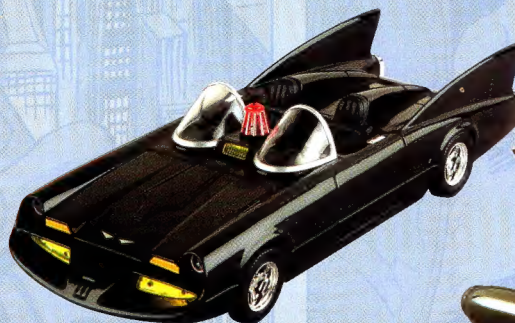
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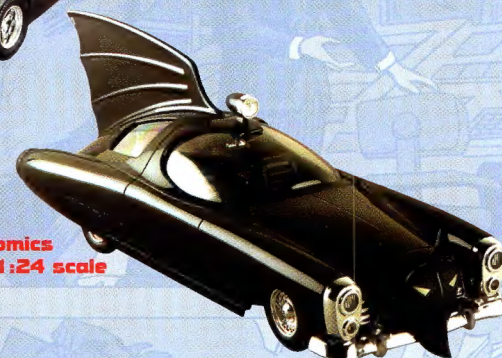
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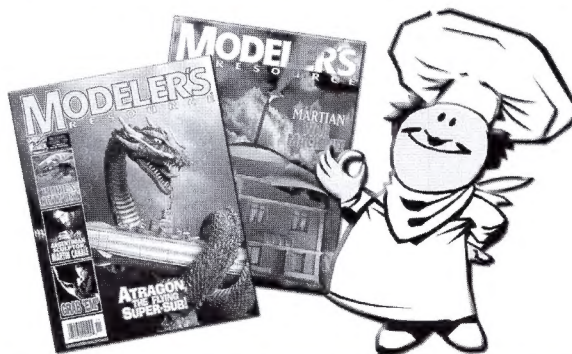
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## Issue #50

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**Owned & Published by:**  
Adroit Publications, Inc.

**For Advertising Information:**  
Creative Concepts & Design  
Tel: 559.291.2145

**Subscriptions**  
Tel: 916.784.9517

**Credit Card Orders:**  
1.877.624.6633 (Toll Free)  
or Fax: 916.784.8384

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Modeler's Resource® magazine is published bimonthly, during or just before the first week of Jan, Mar, May, July, Sept & Nov by Adroit Publications, Inc.; Cover price: \$5.99/USA-\$9.99/Canada. Editorial Address:

4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 modres@surewest.net.

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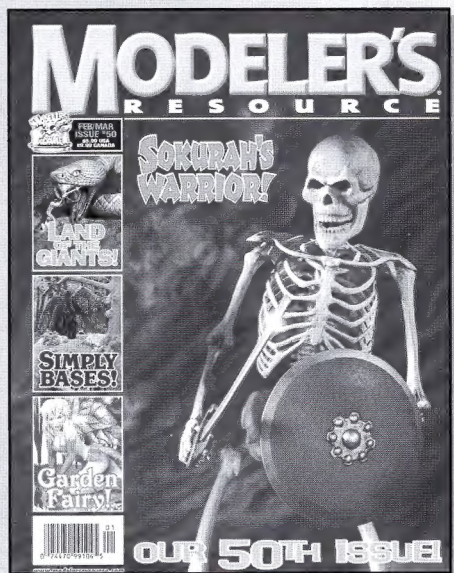
#### Our Three-Fold Mission Statement

**Our Magazine:** Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

**Our Customer Service:** Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

**Our Products:** Providing high quality and affordably priced items.

"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model Builder<sup>SM</sup>"



# 14

## Sokurah's Warrior!

Dave Bengel steps up to the plate with a conversion/scratchbuild based on "The 7th Voyage of Sinbad!"

### Boxed pictures:

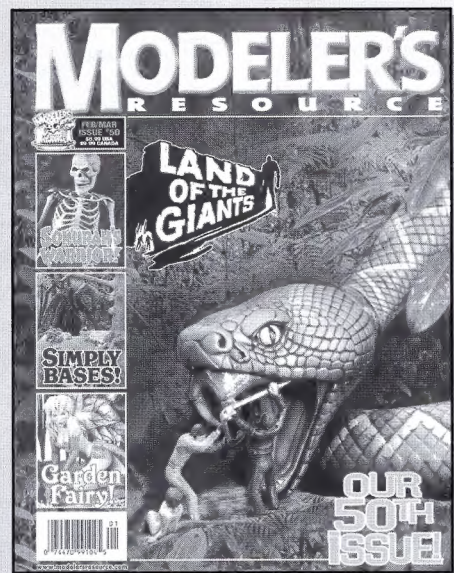
LOG Snake (Bill Craft);  
Simply Bases (Fred DeRuvo),  
Garden Fairy (Mike Morgan).

Main cover photo: Dave Bengel

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# 34

## Snake Attack!

Traveling to the Land of the Giants can get you killed!

### Boxed pictures:

Sokurah's Warrior (Dave Bengel);  
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Garden Fairy (Mike Morgan).

Main cover photo: Bill Craft

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The first time we ran a double cover issue was way back with Issue #19 (seems like just yesterday!).

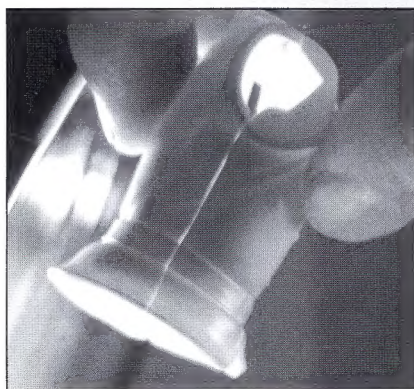
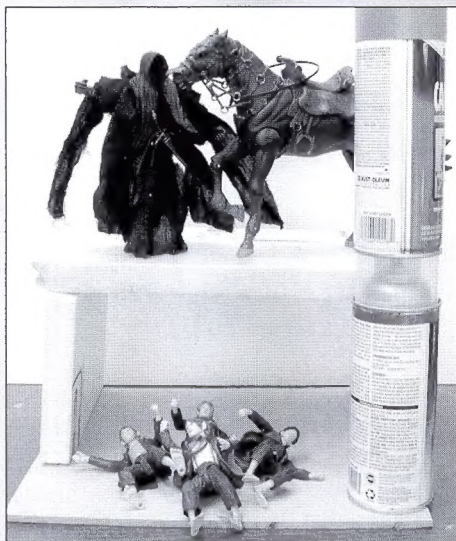
We wanted to do something special for our Big 50th Issue, so we asked Bill to create two separate covers for us again and he stepped up to the plate and took Dave Bengel's article for one cover and his own for the other and there you have it! Contents are exactly the same in each issue.



# 29

## Simply Bases!

In this new and inaugural column, Fred creates a diorama based on a pivotal scene from the first Lord of the Rings movie!



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## Modeling Basics

Mark McGovern is back with more basics to help you through the process.

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## Catch That Rhino!

Hilber heads out to the safari with John Wayne!



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Up Next!



## The BIG PICTURE from the 50th story...

W

ell folks, we're halfway there! We've put out 50 issues of *Modeler's Resource*® and we're on our way to another 50! Can you believe that?! Yep, it's a milestone and we're glad to be here, but here's

another reality...life goes on, so rather than start hootin' and hollerin' about what we've accomplished, I'd rather take a few moments of your time to reinforce a few things that are extremely important to me as founder, publisher and the guy who has a big fat sign on his desk that says, "The Buck Really Does Stop Here!"

When I began this magazine in 1994, I did so because I loved two things (besides my wife): modeling and writing. I noticed that my tastes in modeling were not as narrowly defined as the two other magazines that were out at the time, *Model & Toy Collector* and the then named *Kitbuilders and Glue Sniffers*. For the most part, both of these periodicals focused primarily on figure kits. That was fine with me because that was certainly a major part of my experience as a young modeler. However, that wasn't *enough* for me. I had other interests where modeling was concerned and they were not being addressed in any one publication that I could find. I thought, "Well, if no one is covering the subjects I want to see covered, then why can't I incorporate those in a magazine of my own making?" Seemed reasonable and seemed like something I could accomplish, so that's what I set out to do.

As I've said before, my interests literally cover the gamut. If it's a model, then there is generally something that I can find in it to hold my interest even if it's from a genre that I wouldn't find myself involved in personally.

Over the years, we've tried a bit of this and a bit of that and along the way we've continually asked ourselves what worked and what didn't? At one point I thought about including page after page of quality "how-to-build-and-paint" articles. In other words, if someone just went out and bought kit "YYZ," then we'd have an article on that kit from start to finish because instruction sheets rarely went that far. Sounded good, but over time, I began to realize that this was severely limiting, not only for us, but for you. Why should I insult your intelligence issue after issue by simply showing you 66 pages of articles on how to build/paint this kit or that? Wouldn't it be much more beneficial to YOU if I chose to present articles that majored in **TECHNIQUES**, which allowed YOU, the modeler, to take those techniques and apply them to a variety of kits and situations?! It made sense to me, so we shifted our emphasis. While not ignoring build-up articles, they would not be the main focal point of MR. The frame of reference for our articles would be techniques related to rendering flesh, or creating a base, or how to paint eyes, or how to sculpt hair, or how to...whatever and the actual kit that we were using in the article didn't matter! It was fun to have the latest kit, but it was no longer of primary importance.



Most of you have "gotten it!" Yippee yahoo! You understand where we're coming from exactly. You realize that we are attempting to present you with quality techniques that will take you to places in modeling that you didn't think you could go. We're not necessarily spoonfeeding you a step-by-step process that only applies to one particular kit. We are imparting knowledge that applies to any number of scenarios, not just one or two kits. We're sharing with you our ideas for building bases and dioramas. We are presenting you with ways to eliminate seams. We're educating you about the process of airbrushing. In short, we are helping you become a truly independent modeler by giving you an arsenal of methods that will instill confidence and know-how to accomplish the task even when we don't have an article that deals specifically with your kit.

Folks, most of you are aware of the fact that this is the BIG PICTURE that we have been trying to get across to you for some time now. However, every once in a great while, I'll get someone who calls or writes to ask why I did that or what was the point of that article and I can tell they simply are not getting it at all.

I grew tired of doing straight build-up articles a while ago and so have most of my writers. Individually and collectively, we have always endeavored to find new ways to present something and make it interesting. How many times do you need to see a build-up article on a (fill in the blank) kit? If it's been presented once or even twice in an article, isn't that good enough? (That's why God made back issues!☺) You're intelligent and discerning and because of that, we're going to continue following our strategy of looking for and presenting what we consider to be the best modeling **TECHNIQUES** out there that will allow you to be the best modeler you can be, regardless of your particular modeling interests or genre! When you pick up an issue of MR, remember that, look forward to it and know that we are striving to show you the Big Picture.

Enjoy this issue and we'll see you promptly, the first week of March!

*Fred*

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### "Just Had to Write!"

Mr DeRuvo and company:

I haven't even finished issue 48 yet and I just had to write. The Kitman's coverage of Martin Canale and Gore Group exemplifies why I just can't miss an issue. This guy's got it all, talent, vision and, by the looks of things, modesty to boot.

As I'm sure I've said before, living so far off the resin path (Newfoundland, Canda is actually closer to Ireland than California), my only chance of getting informed about the industry is through your magazine. The contact info you provide in your feature articles is invaluable to people like me for whom dropping over to a convention to meet a few of the talents involves a thousand dollar plane ride.

Once again you have done a marvelous job of expanding the hobby to the far corners of the universe. Kudos to Mr. Piatt for the discovery and to Gore Group for...well, not just for their talents but also their tenacity in trying circumstances. I hope your article brings them some much deserved attention. By the way, you wouldn't have a copy of "T666" lying around that you have no use for, would you?

Mike Bruff, Canada (E-mail)

### "Survive, Prosper and Be Fun!"

Dear Fred,

Modeler's Resource is a great mag that just keeps getting better - GOOD JOB! I just got back from Imagination Expo in Las Vegas. Gotta tell you it was a blast. Vendors had cool new kits and toys, great special guests and of course, Las Vegas! Yet, the main thing that stood out for me was the nice vibe and camaraderie. All the participants seemed genuinely happy to be there. I've read a lot of gloomy stuff lately about how the model building genre is fading away. Not from what I saw! Nice size crowds, people purchasing and kit heavyweights like Shawn Nagle, Mike Hill, David Fisher, Bob Burns and others right in the thick of it answering questions, taking photos, sharing sculpting tips, joking around and having a good time. Was the place packed wall-to-wall? No, yet there were no audible grumblings of disappointment.

The model contest was cool too. Such talent. There was even a Kid's Junior Modeler category, complete with trophies. It was my girlfriend's first time at such a show and she left totally enthralled and can't wait to return next year! This brings me to my next observation...getting kids, women and new blood into the hobby! Here's my suggestion to model producers: start producing more kits based on subjects kids

want to see! Frankenstein, Predator, Alien, Terminator are cool and we "old timers" dig 'em, yet most of today's younger market can't relate and have little interest. How about kits based on newer comic book heroes? Maybe even battling a well-known, more established hero or villain? There are plenty of new horror/sci-fi subjects: Blade 2, Jeepers Creepers, Brotherhood of the Wolf, Scary Movie 1 & 2, Regien of Fire, XXX (with Vin Diesel), Spy Kids 2 (with all those wonderful gadgets and creatures), not to mention TV animation subjects like Freakazoid, Johnny Bravo, Big Guy/Rusty, Powerpuff Girls, Card Catchers, etc., and real life kid "heroes" like pop singers, rappers, athletes and Hollywood celebrities.

My point is this: IF YOU SCULPT IT, THEY WILL COME. We old timers could support this effort by giving these new kits to youngsters and new comers as gifts, regardless of whether or not we would buy them for ourselves. Hey, when you got your first Aurora kit, I bet it wasn't your dad's type of kit either. I feel this hobby has to be bigger than "us" to survive, prosper and still be fun.

Thanks, Preston Adams  
Los Angeles, CA

- Preston, you've said a mouthful. Thanks for saying it. The one thing that stands out in our minds that you've said is found in your last sentence. As long as this hobby remains compartmentalized, the chances of its survival diminish. Once we begin to see beyond our own particular genre of model building, THEN we begin to see the larger picture and genres have nothing to do with it. It's the sum total of all the parts that make up modeling. Thanks again for writing.

### "A Question for Jim Bertges"

Dear Modeler's Resource,

Here's a question for you. Way back in issue #33 Jim Bertges did a piece on a Three Stooges model. The part I am particularly interested in is the section where he decided to use Clear Resin and Clear Acrylic paint along with small fiber-optic lights to give the flames (in torches, in that case) a glowing look that simple painting can't accomplish.

Loved it, but it got me thinking. I myself am a modeler on a MUCH smaller scale. My models of choice are mostly Games Workshop pewter figures (Minotaurs especially!!!) and range from 2" to about 4 1/2" in size. I had the idea to do a Minotaur Wizard (Larger fig. Approx 5") and to make it look even more other worldly, I am toying with an

idea that maybe you can advise me on.

What I would like to do is to make a mold of the fig's right arm and hand using the same technique as that used to negative cast pieces, a flat (plaster?) shell in which HALF the piece to be cast is embedded, vasolined, then more plaster poured on top. All is allowed to dry, original piece popped out and duplicating agent (in this case Clear Acrylic Resin) is poured in. The things I am wondering about are:

As this is a MUCH smaller piece than "normal" (And why small pewter modeling gets the short shaft in your magazine I will NEVER know!) will there be a problem with the resin?

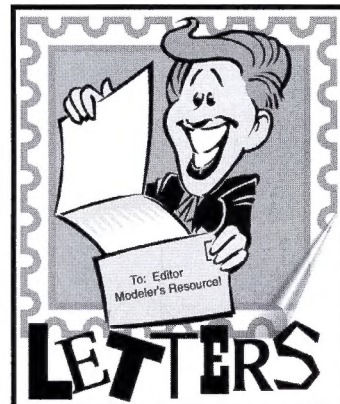
As this will be a solid piece and not hollow, unlike the torches in the "Stooges" article, will I be able to light it with the tiny fiber-optic lights? I found a fiber-optic that is small enough to fit, but I am guessing that I will need to embed the thing in the resin as it is setting in the mold. Will the resin surrounding the fiber-optic allow it to light or will it be nonconductive to the current from the battery pack? I fully realize that sooner or later the light itself will burn out, but I figure, with proper care, it should be good for some time.

Also, I have found (through trial and error) a way to work with fabric fur and bits of cloth to make my models even more realistic. Not easy to do on the scale I work in. (I can send pics if you like!) I learn a lot from your magazine and can adjust many tips you give to work for my much smaller figs. Why though can you not do an article on the much smaller pieces? Thank you for your time.

Respectfully, Brandt Goetz  
(E-mail)

From Jim:

Brandt,  
It sounds like you're ready to take on an interesting challenge. I also enjoy working on smaller scale figures, both plastic and metal. In fact, I just acquired a set of Lord of the Rings figures from Games Workshop that I just might use for a diorama in a future issue; keep an eye out for that. As for the matter at hand, I'll have to start out by correcting a couple of things. First, I didn't use fiber-optics to light the Stooges' torches, I used small 6 volt bulbs to "light their fires." A fiber-optic strand will only produce a small spot of light at its tip and while fiber-optics are useful for adding light to things like scale spaceship windows, they weren't appropriate for the Stooges project and they're probably not right for your project. A



small, 6 volt bulb, like the ones I used for the Stooges would probably work. These bulbs and battery holders to power them are available at most Radio Shack stores. You should be able to imbed the small bulb into the base of your clear cast arm without a problem. The arm itself should conduct light just like a strand of fiber-optics or a clear acrylic rod. Painting the arm will conceal the bulb and the light will still travel through the inside of the arm to whatever your Minotaur is holding, or to his hand itself. The only difficulty I can see is hiding the wires that power the bulb. You'll have to drill holes through your figure and out the bottom of one foot. But I'm sure you've already thought of that.

About casting the arm, I think you'll have better luck using a flexible mold material instead of plaster. Even with a good mold release agent, you may find that the clear resin will bond with the plaster mold, ruining both the mold and the casting. It would be better to use the same method I used on the torch flames and use a brush-on liquid latex mold builder to create a flexible mold that will not adhere to the casting resin. One tip for casting such a small part with this flexible mold--when your resin is ready to pour, squeeze your mold slightly and release it slowly as you pour the resin. This will help eliminate an air bubble at the very end of your casting.

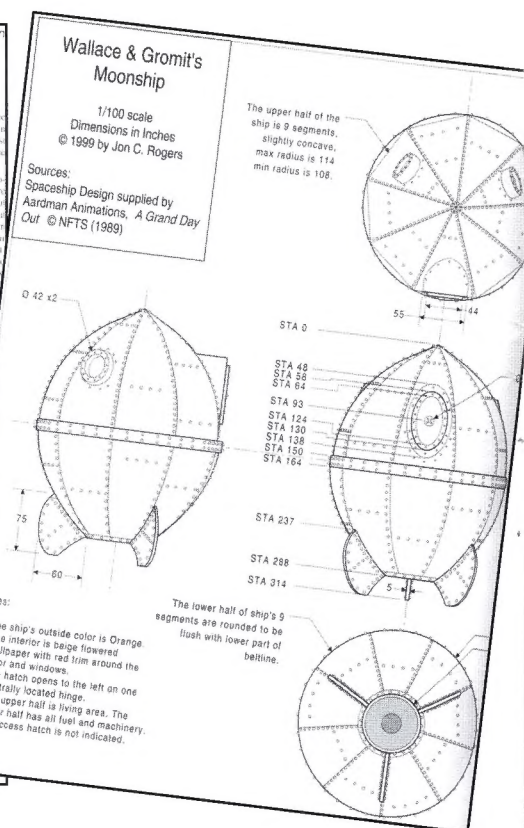
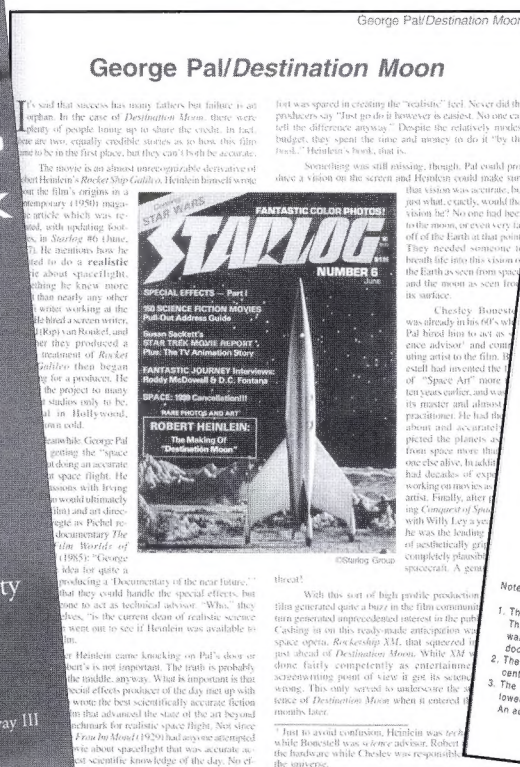
I think you'll find more articles in the future that deal with miniatures on the scale of Games Workshop figures. It's just a matter of time for us to get around to everything. Games Workshop stores seem to be popping up all over the country and the popularity of Warhammer is growing. Watch for something in the future.

I hope I've been of some help and I'd really like to see the results of your project. If you have any further questions, please don't hesitate to ask. Thanks for reading.



**Focusing On:** *Book Reviews*

In my opinion, I think the middle section of the book is the most fun. Subtitled "The Entertainers" it covers everything from pulp fiction, Buck Rodgers, Tom Corbet, etc., to films such as "Rocketship XM" and even "Abbot and Costello go to Mars." There are entire





And what a book it was! With Ley's sturdy prose and 48 Bonestell illustrations (16 in the expensive four-color process) it was an immediate hit. Reviewing the book, a young Arthur C. Clarke gushed: "It is probably destined to become a classic and to change many lives in the years to come." Score another dead-on prediction for Mr. Clarke.

The book is divided into four sections. The first, describing the launch of a test missile at White Sands, is used to illustrate a lesson in orbital mechanics. The second describes a trip to the moon in all facets: the physical requirements of taking off from Earth, landing on the moon and returning, the hardware that might accomplish that (both chemical and atomic), the physiological effects on the crew and speculations on what they might find once they got there. The third section describes the other planets of the solar system according to the best knowledge of the day, but doesn't even try to speculate about traveling there. The final section, "Vermin Of The Skies" talks about asteroids, their rates of discovery and the potential hazards they pose to Earth crossing asteroids and comet impacts, one of the of Earth crossing asteroids is especially chilling: Plate XL1 shows Manhattan Island with the Arizona Meteor Crater superimposed onto it. In addition to the physical impact damage, the rest of the island is on fire from the thermal effects.



©Bonestell Space Art  
Conquest of Space, Plate XL1

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Viewed from a modern perspective nearly 50 years into the Space Age, the book has a prosaic, almost matter-of-fact quality to it. Then again, that was its intent, to show spaceflight as a common occurrence. Of course, growing up with Space Shuttles, weather and communication satellites, and probes to the outer planets as part of the normal background of daily life, it is difficult to imagine the mental leap such an attitude must have taken back in the late 1940's.

Curiously, the text and illustrations seem to be disconnected from one another. Reading through the book, one sees that the paintings do not illustrate the text, nor does the text describe the paintings, yet they come together in a symbiotic whole greater than the sum of both. One could imagine that the two authors had agreed on an outline, then went off to create their own interpretations in their chosen medium. In reality, Bonestell had painted most of the canvases shown in the book over the previous decade and needed only to pick those most appropriate for Willy Ley's text.

### The Moon Ship

There is only one spaceship in the book, but in two distinct versions. The ship isn't actually named anywhere in the book, so we will refer to the two versions by their destinations.

Until the advent of von Braun's Ferry Rocket design (see the Von Braun/Collier's section) this was the most recognizable Spaceship of the early Space Age. It appeared on the covers of many science fiction magazines, the exact painting shown here in some cases, and in many (progressively cheaper) motion pictures throughout the '50s; some of which are described in the *Sons of Conquest* chapter in The Entertainers section.<sup>2</sup> It was also picked up by the brand new medium of television on several of the "space opera" shows (see *The SpaceShip's Golden Era* in Part II).

The direct spiritual ancestor of the Moonship is the German A-4b, an advanced version of the V2 (still in development at the



©Bonestell Space Art

<sup>2</sup> The most famous winged rocket in movie history, the *Space Ark* from the George Pal film *When Worlds Collide* has its own chapter in the George Pal section of Part II.

*Thunderbirds are Go!*, the launch prep sequence shows Alan being loaded aboard the aft end of TB3. Both aft section are clearly visible. With this as a reference, TB3 scales out to be over 340 feet (104 m) long! What to do?

This lack of a hard scale or definitive vehicle size becomes a bit more clear when listening to some of Derek Meddings' thoughts on the matter:<sup>22</sup>

SiG: Was there a conscious scale so that they were all in proportion to each other?

Meddings: No, I don't think so.

SiG: So they weren't built to specific scales, then?

Meddings: No. The sequence where the chair goes up through the bottom part of Thunderbird 3 was one time when we built a very large section.

Basically, then, the Thunderbird craft were built to Michelangelo's precept that "art should be judged with the eye and not with the hand." The models of the different craft they were placed without any regard for hard scale or absolute reference.

In the following Quickspecs and data drawings, we note the references for which we have derived the scale, but the best that can be said is that these drawings are proportionally correct. The shapes are right, but you can pretty much make them any size you want.

One more note on references. Modelmakers have formed an almost fanatical attachment to this series. Some of the best modelmakers in the world have produced stunning renditions of the vehicles from this show, some of which are included as illustrations above. The models are done in clear (especially compared to frames lifted from a tape of a TV show) that it is tempting to base the details in the data drawings on them. However, no matter how wonderful a model is, it is still a derivative work based on the interpretations of the modeler who built it. Therefore, we have followed our credo (used on all data drawings based on movie or TV subjects) of "seen on the screen." If a detail can't be authenticated by some member of the production team, then it doesn't go in the drawing. All of the information on the data drawings comes only from the show and/or movies.

<sup>22</sup> SiG magazine #11, October 1984, pg. 25.

**THUNDERBIRD 1**—TB1 is a nuclear powered hypersonic ramjet whose job it is to get to the rescue site as quickly as possible to evaluate the situation. Its top speed is Mach 6 on its primary propulsion unit, but it also has chemical rockets for vertical take offs and landings (done only on Tracy Island) plus turbojets for horizontal hovering and landing.

Its retractable wings are kept folded back until it has cleared the island on liftoff, but once extended, remain so until it returns to base for a vertical landing. When landing horizontally at the rescue site, TB1 comes to an airborne stop using its hover thrusters.

then lowers some spindly supports from the wingtips and uses chemical rocket "belly jets" that is done, obviously, for the dramatic effect since it is capable of hovering indefinitely on its thrusters. The belly jets are also used for horizontal takeoffs.

Pilot Scott Tracy gets to TB1 from his father's office wall that rotates into the launch bay. An extensible ramp brings him out to the crew hatch, on the other side of which is the pilot's chair. All he has to do is sit down, and the chair transports him to the command deck. The underground launch bay is concealed from the outside world by the estate's swimming pool that must slide to one side for launching.

Technically, TB1 is not a spacecraft since it never leaves the atmosphere, but it is a long cylinder with a pointy nose, fins on the back and fire coming out the bottom end. That's close enough to rate a data drawing.



©Century 21 TV  
Thunderbird 1 Landing at rescue site.

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sections devoted to the George Pal films, the Gerry Anderson shows, such as "Thunderbirds," and a chapter covering all the ships from "2001: A Space Odyssey." Even cartoon ships are covered like, "Josie and the Pussycats"?? Who would have thunk it?!

The final section of the book is devoted to the "Real Stuff," - rockets that have really been built and launched - and real stuff yet to come.

Jon C. Rogers masterfully drew up all the blueprints with full attention to every little detail. They are a scratchbuilder's dream. Placed throughout the book are "Modeler's Note:" sidebars. These areas feature model-making hints and tips such as what could be used to start your own project, or if a kit is already available. A few instances of sidebars also show some completed models.

The author is a big fan of scale rocketry and there is an Appendix covering the construction of some actual flying models. One such rocket is the Luna from

"Destination Moon." It kind of makes me want to take up a new hobby.

In total, 75 different ships are illustrated. Priced at \$59.95, this book provides an outstanding value for the collector, the hobbyist or simply for the fan of rockets. If you would like more information on this book, or if you'd like to order a copy of it for yourself, contact the publishers at the following address:

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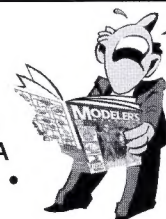
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# AHHH! WE GOOFED!


In our "Playing for Keeps!" article (issue #49), we listed an old address for the folks at **Armorcast**. Please note that their current and correct contact information is as follows: **Armorcast, 3200 Dutton Ave. Ste 424 Santa Rosa, CA 95407 • Tim DuPertuis • David Garton • E-Mail: timdp@armorcast.com • (707) 576-1619 Voice/Fax • http://www.armorcast.com**






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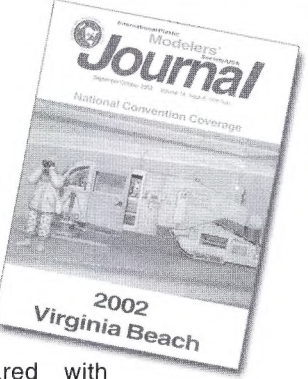


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Long ago, in an age where uncertainty reigned and the industry was still in its much maligned infancy, a decision was made to begin a magazine. The goal was to publish an issue six times each year, on time. This turned out to be a swell decision and it was heralded throughout the modeling kingdom. Growth was slow, but steady and eventually this magazine became a best seller, known throughout the modeling world as one of quality and timeliness. But without the constant quality-filled articles that are routinely supplied by some of the best builders and painters in the industry, this magazine would not have grown, it would not be continually growing and it would have little future. Since those who write for Modeler's Resource have helped this magazine become what it is now, it was felt that time and space should be set aside so that you can learn more about each of our semi-regular and regular writers. Here is the start of what will be a multi-part article that will run over a number of issues. You'll see our writers' faces and read their own words. And now, **PART FOUR** of our "Writer's Box" where, among other things, you will find the answer to this immensely important question as it applies to each writer:

# Who Are They and What Do They Want?

## Andrew "Mad Dog" Hall

Location: North of Watford Gap (Not quite Scotland), England

Age: Old enough to know better; young enough not to care.

Born: Yes. Bishop Auckland, one time home of Stan Laurel.

Interesting Fact: Was almost run over by the Queen...not the pop group, the H.R.H. Queen.

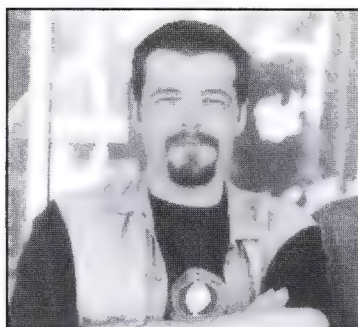
I would guess my introduction to modeling was via those good old Airfix kits sold in clear plastic bags with colour header cards. Dates me, don't you think? Tanks, ships and anything other than planes. The first fantasy kits I recall having was a certain "Torture Chamber Laboratory" kit that included a fantastic Vampyre Rabbit and then The Forgotten Prisoner kit. After that it was dinosaurs as I'm sure many young chaps did. Unfortunately, the Hall household was one day attacked by these creatures and succumbed to death by air rifle. Come on, don't cry, I'm not the only person who did this at one time or another.

The clock ticks and I became aware of a firm dealing in white metal gaming figures - Citadel Miniatures - in the days before they became Games Workshop. This was the time when they sold 25mm white metal skulls in a bag for 10p and did the Doctor Who, then Judge Dredd game figures.

About twelve years ago, I started getting a UK magazine called, Model & Collectors Mart, full of wonderful vinyl and resin figures from the movies! It's a magazine now full of the same stuff month after month; not really building articles, but more like just adverts for dealers. That said, it did have some great stuff and I started to nab a few kits fueled by my twisted love of the Alien movies. AEF 1/35th figures were top of the list along with the superb Halcyon Alien 3 figure. So, we are looking at the early 90s here and two years later, the Film & TV Model Club was born. Our magazine, DRONE, was the offspring and the rest, as they say, is history, plus this past September, we will have been going for ten years, which is not to be sniffed at.

Unfortunately, working full time for the National Health Service and running the FTVMC does not give me the time I would like to actually build stuff. I did a spot of sculpting in the "old" days, but time does not allow it now. I enjoy the actual unbuilt kits, most relate to the Alien Saga - always room for more. I don't think you can ever have a favourite kit. It depends upon what you are working on next plus there are so many interesting kits out there from so many different genres. After an undoubted dip, I would like to think that the hobby now has a collection of reputable dealers who actually know how to treat customers rather than see them as a means of filling a bank account.

I strongly feel Babylon 5 was the best TV Sci-Fi of recent years. The Lord of the Rings trilogy will be regarded as the "best" series of movies ever made while Peter Jackson will be persuaded to make The Hobbit. I also believe



that the Aliens vs Predator should be produced - don't look for origins of the Hive as we all need Bogeymen out there. Chicken Tika Massala will become the food of the world, I will get my Knighthood, Pamela Anderson will win an Oscar, Jim Bertges will quit his job to become "Grunt," a WWF wrestler. I also think I should not use superglue as much and perhaps get some fresh air...while we still have some left.

## Steve Goodrich

I reside in the Adirondack Mountains in Northern N.Y. State. Yep, I love the hillbilly hermit life! Age group is the more unfriendly side of my 40s. For a living I finish models and sculpt when I manage to get the work.

In retrospect, I believe the major reason I became interested in models was that I was so deeply in love with monster movies as a kid. The concept of owning 3-D representations of the favorite monsters was just the ultimate great idea of all time!

Actually, my first models were clay sculptures I did after seeing a particularly good movie. Crude, but I had a ball with them. The first model I really took seriously was the visible man. I must have been 6 or 8 years old.

The first model I recall working on was some rocket my dad picked out for me. I was maybe all of 5 and this thing was "advanced" level. I thought I was having fun, but I suspect it had more to do with the glue fumes.

I enjoy figural kits most of either people or monsters. Can't stand doing vehicles! (Possibly due to the previously mentioned rocket experience!)

My favorite aspect, by far, of modeling is actually sculpting. As to a new kit. I like the painting the best and watching something come "alive" in my hands.

I can't really spend any time for myself on models as due to my "artist's" income and lack of serious work, I can't afford any new kits. But if there's stuff happening with finishing or sculpting work...I don't count hours per week. I just go on a burn till I drop. Come to, and get going again. It's like "The Lost Weekend" for me, only model work replaces the alcohol.

My favorite all time model is still the Joe Laudati (sp?) Hydra from "Jason and the Argonauts." Favorite genre's are Harryhausen, Godzilla. Harryhausen, Mars Attacks. Harryhausen, Aliens, Harryhausen and Universal monsters. (Did I mention that I really like Harryhausen?!)

One thing I'd change about the modeling industry. I'd change producers' minds to hire me sometimes! Oh...you mean that OTHER stuff. I'd make it illegal to be a professional idiot. There has always been too much dishonesty, greed and b.s. in the industry. Of course, if I were dishonest, greedy and a b.s. artist, I'd no doubt be making a better living in the hobby. LOL!





# KITS THAT TIME FORGOT!

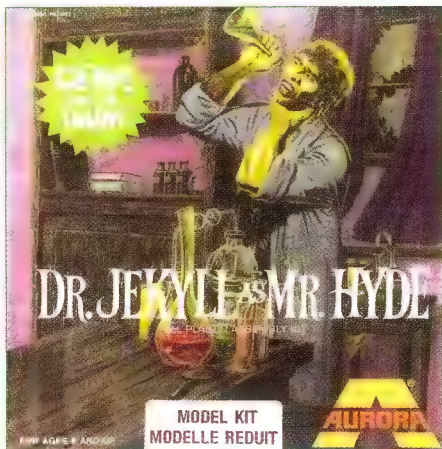


## Digging Up Those Kits That Represent Our Blast from the Past!

Articles by Mark McGovern; Photographs by Ken Roshak



Focusing On: Buildups & Reviews



Dr. Jekyll boxart from the publisher's collection.

### Dr. Jekyll as Mr. Hyde

In 1965, Aurora Plastics added a new twist to its series of classic movie monster models. Of the three new releases for that year only one kit was 1/8 scale: Dr. Jekyll As Mr. Hyde. The Bride of Frankenstein and The Salem Witch were made in 1/11 scale. In response to its customers' desire for more elaborate bases for the monster figures, the company decided to add diorama-style settings to The Bride and The Witch. This forced a reduction in scale in order to reduce the overall size of the models and keep production costs down.

The box art and instructions proclaimed "Universal Presents" Dr. Jekyll As Mr. Hyde. However, the face of Mr. Hyde, which James Bama painted for the box illustration, was clearly based on the features of Fredric March, who had starred in the 1932 film produced by Paramount. Pattern maker Larry Ehling, on the other hand, sculpted the face of the Mr. Hyde model to resemble Boris Karloff as he appeared in Abbott And Costello Meet Dr. Jekyll And Mr. Hyde (1953). This was indeed a Universal picture.

I'd hung onto my Dr. Jekyll As Mr. Hyde for over 30 years. It hadn't ever been reissued, at least as a styrene kit, as far as I knew. I began to rebuild the model by separating the various elements of the kit. Most of the glue joints just popped apart. The next step was to remove the old finish using Easy Off Fume-Free Oven Cleaner. It took several applications to get the heavy, hand-brushed paint job off.

Although Larry Ehling caught the likeness of Boris Karloff's Mr. Hyde very well, his sculpture still created some problems for the modeler. The shallow depressions with which he represented the irises made the eyes very difficult to paint. The ears and beard texture were poorly rendered and the mouth had no interior piece, so that the hollow interior of the head assembly was quite apparent.

There wasn't much I could do about the eyes. But I sculpted an interior mouthpiece, using Milliput two-part epoxy putty. Tiny slivers of sheet styrene augmented the teeth. Then I cemented the head halves together.

Next, I used a grinding bit on my Dremel tool to hollow out depressions for the ears. To create new ears I made molds using artist's clay. This was rolled out into two smooth patties about 1/2" thick. The new ears were cast from those on a Frankenstein face half I had in my spares box. I pushed each ear into the surface of a clay patty. The ear-shaped depressions were lightly brushed with a little Vaseline, which served as a release agent. Then each depression was filled with five-minute epoxy.

When the epoxy had cured (it actually took more than five minutes - I waited overnight), I popped the ears out of the clay molds. The flash was sanded off, then I carefully fitted the ears to the sides of Hyde's head. I checked constantly to see that they would look symmetrical from all angles, using the Dremel tool sparingly as needed.

Once the ears had been superglued into position, I covered the scars left by the alterations with Milliput. This stuff can be smoothed with water until it cures. Its considerable working time made it possible for me to resculpt the hair and beard so that they covered the front of the new ears.

The various parts for the figure were cleaned up and cemented back together. The lab coat came in three sections, two lab coat front halves (with the upper arms attached) and the back piece. I taped the figure elements together and found that the assembled lab coat could be slipped over the assembled shirtfront and legs assembly. That meant I could save a lot of masking because I could assemble the lab coat and paint it separately from the rest of the figure.

A few of the smaller pieces of equipment got damaged when I removed them from the lab tabletop. I made a new Bunsen burner from stretched sprue. Sheet styrene was used for both a new test tube stand and the top of the lab flask stand. Legs for the stand were made from Plastruct angle stock.

The laboratory glassware was molded in opaque plastic. There isn't a modeling problem much harder to solve than to try to paint three-dimensional objects to represent transparent glass! The test tubes were the easiest, since all that was necessary was to paint them the test tube stand colors. This simulated the effect of seeing the stand through the clear glass test tubes.

But the other pieces had little or no background with which to employ this trick, so I had to make do with shades of silvery gray to represent the glass. Several washes of different colors were applied over the basic glass gray to represent the chemicals contained within the vessels. I used a very light gray to pick out the solid edges of the glass around the neck and bottom of each vessel. All the laboratory glassware items were finished with Testors Gloss Top Coat.

I reattached the various laboratory items to the lab tabletop. The table looked a little bare to me, so I added a gas line, made from a piece of black telephone wire, to the Bunsen burner. For Dr. Jekyll's notes, I copied out a few lines from Robert Louis Stevenson's book, along with some chemical formulas I found in a textbook. These pages were reduced to 1/8 scale on a copying machine, stained with water-colors and glued to the table and the floor with a white glue and water mixture.

The figure, table, chair, and rat were cemented to the base with Testors Liquid Cement. The nameplate lettering was painted the colors used for the box art letters. I left the background of the lettering unpainted, so that the original glow-in-the-dark plastic was visible - evidence that this was an original Aurora issue model. It took 30 hours for me to transform Dr. Jekyll As Mr. Hyde into a better-looking model.







This model was entered in: The "Happy Birthday, BUFF!!!" model contest, held by the IPMS/Fremont Kitbashers Chapter on May 18, 2002 in Fremont, Ohio, in the Adult Figures class, category A25 - Sci-fi, horror, ASAT, where it won First Place. (The Kitbashers ran out of First Place trophies, so I didn't receive one for Dr. Jekyll as Mr. Hyde.)

## The Hunchback of Notre Dame

Summer of 1964 saw Aurora Plastics branch out with its line of classic movie monster models. Kits of The Hunchback Of Notre Dame, King Kong, and Godzilla were all released that year. The latter two models departed from the 1/8 scale format for obvious reasons. Nor were they licensed by Universal Pictures.

The Hunchback was a Universal character. This kit was also the last of Aurora's monsters to have been sculpted by Bill Lemon. Mr. Lemon did not work in-house for Aurora, but for HMS, the

company that designed and executed the patterns from which the molds for Aurora's models were made. After he completed The Hunchback, Lemon was assigned to sculpt the patterns for other toy companies. Raymond Meyers and Adam "Larry" Ehling took over for the rest of Aurora's monster model line.

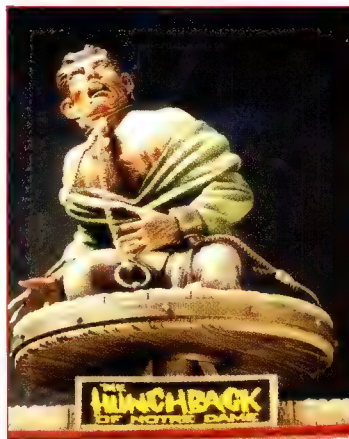
The initial box illustration caused Aurora another headache. The natural choice for The Hunchback's features might have been Lon Chaney, Sr., as he had appeared in the 1923 movie (and who was apparently the inspiration for the kit's likeness). Instead, James Bama, the artist who painted many of the box illustrations for Aurora's monster line, had rendered the features of Anthony Quinn as The Hunchback. This was possibly due to the fact that Mr. Quinn had starred in the most recent Hunchback film that had been produced up to that time, in 1959. But no one had asked permission to use his features on the box. So Aurora, under pressure from Quinn's attorneys, had James Bama repaint a more generic Hunchback.

When Polar Lights reissued The "Bellringer" Of Notre Dame in 2000, I decided to treat myself to a new model, rather than rebuild an older Aurora issue I had on the shelf. I started working from the bottom up by preparing a wood base made from a square craft plaque. These plaques are readily available from craft stores in many shapes and sizes and are quite cheap. I like them because they provide extra stability for my models while improving their overall appearance. Plus, the wood base provides a resting place for the fingers, so that there is as little handling of the model itself as possible.

The mounting holes for the nameplate in the square kit base were puttied over. Then the surrounding wood detail was scribed onto the smooth area that was originally supposed to be covered by the nameplate. I did all this because I didn't like the kit plate.

The Polar Lights reissue contained an abominable nameplate that read "The Bellringer Of Notre Dame." I scrapped the part and replaced it with a resin nameplate from Posthumous Productions. Their nameplate was based photographically on the original Aurora box art logo; I thought it looked better than even the original Aurora part.

The circular platform was fitted with a piece of .030" sheet styrene, to blank off the hollow underside. I added wood texture using Squadron Green putty thinned with lacquer thinner. After this was dry, I scribed, filed and sanded nicks and dings into the surface



of the addition. Bolt heads made from square styrene strip were cemented on the iron band that ran around the outside of the circular platform.

I used Squadron Green putty to fill gaps along the head, upper body, lower body, and arm halves assemblies. The seams along the heavily textured shirt and pants were further eradicated by softening the plastic with lacquer thinner and then stippling with a stiff, short-bristled brush. I scribed seams along the inside of the arms and the bottom of the shoes where seams would appear on the real articles of clothing.

The ring that was to fit around the neck was supposed to be slipped between the head and body before assembly. That would have prevented my removing the seam where the two assemblies were joined. But I found that the ring was flexible enough to be split with a hobby knife, then passed around the neck after the head had been assembled to the body and painted.

Keyholes and hinges, made from bits of styrene, were added to the manacles on The Hunchback's wrists. The hands and the ropes were left on their respective trees to make it easier to paint them. The mold parting lines were scraped from these parts, then I prepared the model for paint.

Using artist's oils, I painted an overall dark olive tone on the flesh areas. I suggested a "farmer's tan" by using darker tones on The Hunchback's face and backs of his hands than on his bared torso. I maintained a five o'clock shadow on the jawline for a rough, swarthy look. The hair was painted black, with dark reddish-brown highlights.

The instructions suggested green and purple for the Hunchback's shirt and pants, respectively. I mixed these colors from Testors enamels, rather than use ready-mixed paints, so the hues wouldn't be too bright. The dull colors seemed appropriate for the coarse materials of which The Hunchback's clothes would have been made.

The wooden base pieces were washed with flat black, then drybrushed with various tans. I also mixed in lots of gray to create a weathered appearance. All the metal parts were drybrushed with steel over flat black and given a slightly rusty appearance. The base was given a dusty street look with a little grayish powder made from ground chalk and artists charcoal.

I finished the outdoorsy look of the base with an application of some finely ground potpourri. Rocks, which were really bits of floor absorbent, were scattered around The Hunchback. I also added bit of painted tissue made to look

like a wet rag with Testors Gloss; these added items might have been thrown by the Parisian mob. Thirty hours was all it took to get The Hunchback back on my shelf.

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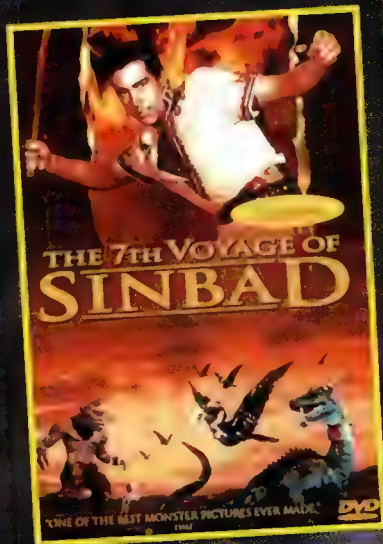




# 7th Voyage of Sinbad

## SOKURAH'S WARRIOR!

by Dave Bengel



**R**ay Harryhausen's "7th Voyage of Sinbad" was a milestone when it came to fantasy visual effects. Released in 1957, it may seem a bit dated by today's quick-cut CGI effects and storytelling, but it features some outstanding scenes that are still incredible to watch.

There have been more Cyclops and Dragon kites than I can count. They are undoubtedly the "stars" of the film. But the most astounding scene is the one in which Sinbad battles the skeleton magically brought to life by the evil magician Sokurah. The scene lasts about two minutes, but it makes the film well worth the price of admission.

While browsing the local hobby store, I came across the Airfix 1/6th scale skeleton kit and I had a thought. Could I take this very inexpensive model (well, inexpensive relative to resin kits) and turn it into the sword-fighting figure from the film? The picture on the box was so cartoon-like, I nicknamed the figure "Guy Smiley" (Photo 1). I actually asked the clerk if the kit looked as goofy as the box depicted. He said, "I don't know, let's open it." We did, and it really wasn't that bad. Eleven dollars later I was on my way to turn this into something really cool without needing to spend much more money on it.







A cheap figure kit?! Yes, but some scratch building was required. Namely the base, sword, shield and some minor resculpting of the skull.

I wanted to recreate the feel of the movie's action, so I decided the skeleton needed to be stepping off the spiral staircase, ready to pounce. Okay, all you nitpickers out there, I know when he's at the stairs he doesn't have a shield, but he seemed so naked without it. I like the stairs and I like the shield, so that's how I decided to make it.

Moving on, the Airfix kit depicts the skeleton hanging from a metal stand, like you would see in a school or in a doctor's office. I wanted to reposition the figure into a much more animated pose, which required reinforcing all the joints with wire to hold Guy Smiley together in his final position. To do this, I strengthened the hollow bones by filling them with Magic Sculp epoxy putty. I mixed the Magic Sculp, jammed it into the recesses and glued the bone halves together (Photo 2). Once cured, I drilled and inserted wire that could be bent to hold the joints at the correct angle (Photos 3, 4). I made the wire inserted through the left ankle long enough to extend completely through the foot so that it would line-up with a corresponding hole drilled into the base and support the whole figure. The leg bones were taped to a makeshift wire brace to hold them in the correct position for gluing (Photo 5). I used 5-minute epoxy for added strength.

Since this entire piece is a giant scratchbuild in which the parts need to align correctly, I made the base at the same time I was working on posing the figure. I made a quick mock-up utilizing an oval pine plaque purchased from the craft store and cut steps from a large sheet of 1" insulating foam purchased from a "Huge Home Improvement Center."

The mock-up looked pretty good (Photo 6), so I glued everything together with Bondo. This works as an excellent adhesive for gluing foam and cures very fast. I also used Bondo to glue the steps to the base. The foam was coated with a few coats of regular wall spackle and sanded to give a cut stone-like surface. The dirt floor was made by coating the surface of the plaque with Celluclay, a papier-mâché type product also from the craft store. After everything dried, any gaps between the steps and ground were filled with Magic Sculp (Photo 7).





The hands were the hardest part of this conversion. They're molded flat with the fingers extended (Photo 8). These needed to be radically modified to grasp the sword and shield. I avoided this part of the project as long as possible as I tried to figure out an easy way to do this. It did not happen.... So, one at a time, I chopped the fingers off at the second and third joint. I then drilled a very small hole through the bones in order to insert a wire that could be bent to hold the bones in the correct position. The fingers were reassembled with superglue (Photo 9,10). What fun!!



Making the shield created its own set of special problems. First of all, how to make it?! My first idea was to turn it on my lathe, but I'm trying to do this as easily as possible with techniques most readers can copy without the use of special (and expensive) tools.



I always make it a habit of saving plastic food containers. These make very handy disposable mixing tubs for plaster and other stuff. I rooted around my stash and found a container from some frozen ravioli sauce (Photo 11). It had a perfect concave bottom that would make an excellent shield. I cut the bottom off and started to do some experimenting with the excess. No glue would stick to the plastic. Now what to do?? A day later I decided I could replicate it in styrene plastic (an inexpensive source of sheet styrene are those generic "for sale" or "garage sale" signs found at any hardware or grocery store, which is what I used). The obvious way to form the styrene is with a vacuform machine. I have access to one, but odds are you don't. So, in keeping this simple and cheap, here is another way to shape it: the styrene can be heated and manually stretched over a form, also called a "tool."

This is what I did. I trimmed the bottom of the food container so that it was slightly larger than the final diameter of the shield, and I filled the inside with Durham's Water Putty (you could also use plaster or resin), and let it cure overnight (Photo 12). This is now the tool, which I placed on top of a slightly smaller piece of particleboard mounted in a vise using a long bolt (Photo 13).



I took one of the styrene signs and cut it in half. One piece was heated up using my heat-gun and, in a quick motion, was pulled over the tool (**Photo 14**). It looked really good but was too thin, so I decided to double it up. I trimmed the first pull close to the edge of the tool and kept it on top. Another piece of styrene was heated and pulled over the first one. After trimming, the two styrene discs were glued together.

I marked the final diameter of the shield by placing a blade into my compass and scribing a circle. I also took this opportunity to mark the rim that would later be painted gold (**Photo 15**).

The center of the shield is decorated with a scalloped circle with raised bumps. The scalloped circle was fabricated by marking and drilling a series of holes into a sheet of .020 styrene (**Photo 16**). The circle was then cut out (**Photo 17**); this was much easier than scalloping the edge after the fact. The outer ring of eight raised bumps was formed using small amounts of Magic Sculp and a "negative" mold made by dremeling into the end of a 1/8" plastic rod. This mold was used to squish the Magic Sculp into symmetrical, half-domed bumps (**Photo 18**). An important tip for this part: dip the mold into water before stamping the Magic Sculp so it will release without sticking. For the center bump, I cut the nose off of a leftover under-wing bomb part from some unknown model that ended up in my parts box (**Photo 19**). In other words, I have no idea where it came from; it's up to you!

The hand and elbow straps were literally forged out of a piece of aluminum wire that I flattened with a hammer and bent to fit. They were left unattached until final assembly to make painting easier (**Photos 20 and 21**).

The sword was cut from .030 styrene. The handle and hilt were built up by adding another layer of styrene. This was fine-tuned with files and sandpaper (**Photo 22**).

Guy Smiley's skull needed to be modified a little to give it that slightly evil Harryhausen look. After viewing the sword-fighting scene a number of times, I figured I could reshape the nose and eye sockets with Magic Sculp. Now I'm certainly no expert sculptor, but I took my time, kept the tools wet, and I'm pretty happy with the results (**Photos 23, 24 and 25**). The jaw was also reshaped just a bit using my Dremel.

Painting. Not a whole bunch of painting needed for Guy, as he's just a pile of old bones. First, I primed him with a couple thin coats of white lacquer automotive primer. I then made a thick wipe-off stain by mixing Ceramcoat's Burnt Umber craft acrylic with their Gel Stain Medium, which was glopped on and wiped off to accent all the crevasses (**Photo 26**). Next, I applied some blue, green, and yellow watercolor washes to add just a hint of color, then finished him off with a drybrushing of Ceramcoat Eggshell White and the usual overspraying of Testors DullCote™.



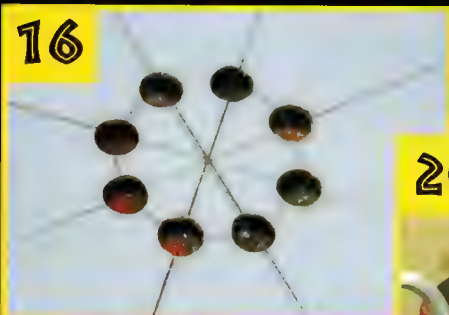




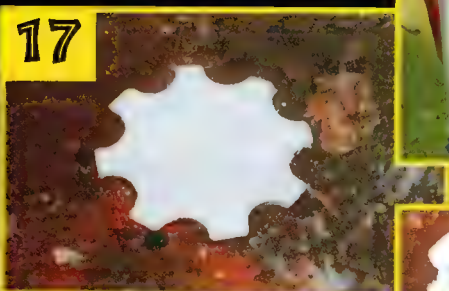
The shield was painted with brass colored spray paint. The blue area was hand brushed craft acrylic. Craft paint tends to be a little thick, so it was thinned with Liquitex Airbrush Medium. I find this works much better than thinning with just water. I applied a couple of coats without worrying about the brush marks as they added a nice texture. I finished the shield by weathering it with a dark wash.

I sprayed the entire base with black lacquer primer, then sprayed the steps from above with gray primer to keep the rise of the steps dark to create a shadowy effect. This was followed with a misting of white to lighten everything up. Various washes and drybrushing finished the base.

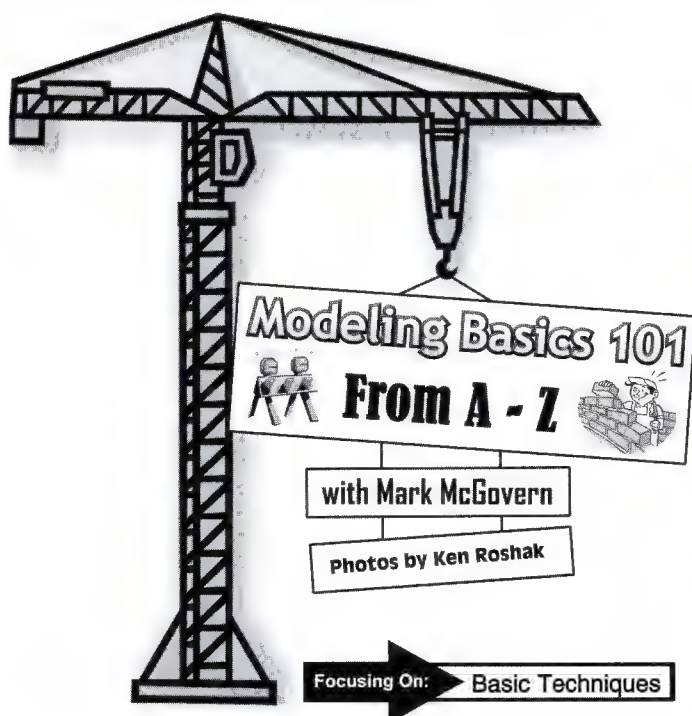
It was done but something kept bothering me: I decided it was that the base was too big. It seemed to overpower the figure and there was no place for the eye to focus. Since this was not going to be a diorama I went ahead and re-made the base smaller, as seen in the final photos.



Have fun...especially with the repositioning of the fingers part!







## Part 3: Filling Gaps and Solving Fit Problems

In the last installment of this series, we looked at shaping tools - hobby files and sandpaper. To illustrate how these items are used, I employed them to smooth over some of the seams in the Robin, the Boy Wonder model. But there were still some flaws with which shaping tools couldn't deal.

Gaps in seams, sinkholes, deep ejector-pin marks, or one's own mistakes (such as errant file or knife cuts) are part of a modeler's life that can't be avoided. When these blemishes occur below the surface of the plastic, they have to be filled. There is a wide choice of fillers available (Fig. 1).

Solvent-based putties are the most common fillers. The solvent chemically "bites" the plastic then evaporates, leaving the filler stuck in place. It's possible to thin the putty with a compatible solvent, or smooth it with a brush wet with the thinner.

However, the putty will shrink slightly as the solvent evaporates. Therefore, the more solvent that is added to the putty, the more the putty will shrink when it dries. One way to avoid this problem is to apply several thin coats, rather than one thick one, to an area that must be built up. Most solvent-based putties dry softer than the surrounding plastic, and can be easily filed and sanded smooth.

Generally, these putties are packaged in tubes. You'll be able to find them pretty much wherever hobby supplies are sold. Solvent-based putties are formulated primarily for styrene models. While these putties work

**Below: Various fillers: solvent-based putty, 2 part epoxy putty and super glue.**

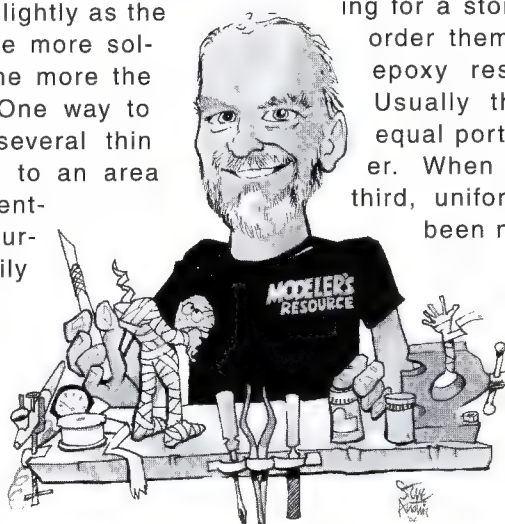


**Fig 2: Applying putty: a little dab'll do ya!**

okay on resin and vinyl kits, there are other selections, and these will also work on styrene models.

First, let's consider two-part epoxy putties. Compared to the solvent-based types there are fewer brands available, so you might have to do a little hunting for a store that stocks epoxy putties or else order them by mail. These putties, like their epoxy resin cousins, come in two parts. Usually these parts have different colors; equal portions of the two are kneaded together. When the two colors have blended into a third, uniform hue, you'll know the putty has been mixed thoroughly.

Epoxy putties cure slowly - some take overnight to harden completely. This feature makes it great for use where some shaping or sculpting needs to be done. You'll have a certain amount of working time before the putty becomes too stiff to use. Experience will teach you







**Fig 3: Feathered edges won't show up under paint.**  
**Fig 4: Scribing restores a smoothed-over recess.**  
**Fig 5: The darkened area is an epoxy putty addition.**

how much time you have to work with the brand you're using.

However, it's also important to learn to estimate how much putty you can use in the allotted working time before it becomes too hard. You don't want to waste this stuff, as it is considerably more expensive than solvent-based putty. So here's a hint for those times when you find that you have mixed up more than you needed, or that it's becoming too stiff to work with: try to use it on some other project, to add weight inside the legs of a vinyl figure for example. Failing that, you can work a rock-like texture into the curing putty for use later on as debris in a diorama, maybe (sad to say, I have a lot of those putty rocks...).

There are epoxy putties, which are less expensive than the hobby brands available in the plumbing departments of hardware and home-improvement stores. These products cure with a grainy texture to them, which you may or may not find desirable. They're good for applications where the appearance of the putty won't be of much concern - reinforcing an assembly from the inside, for example.

The advantage of epoxy putties is that, when hardened, they are very strong. Not only can you fill gaps with them, you can sculpt raised features or even new parts. And most of these putties are water soluble until they cure, so you can smooth them with a wet brush or finger.

We talked about gel-type superglues as adhesives in Part 2. They can also serve as gap fillers. You just squirt the glue in

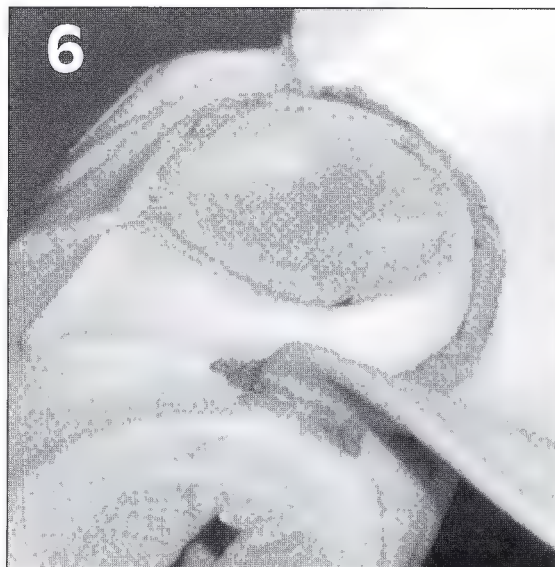
the gap. Spraying the glue with accelerator will make it cure instantly. The glue may shrink a bit as it hardens, so repeat the process until the gap has been filled. I have read that sprinkling a little baking soda on superglue will also make it cure quickly. The soda itself acts as a filler, so you'll use less glue.

Once the glue has set, you must file and sand it quickly! In an hour, the glue will have cured harder than the surrounding plastic and be almost impossible to smooth without damaging your model. The fumes from curing superglue can be irritating, if not toxic. They are yet another reason to make sure you have fresh air circulating around your workbench.

For Robin, I think a little Squadron Green solvent-based putty will fill the bill, or rather, the gaps. Because the volatile solvent evaporates quickly, I try to keep the tube open as little as possible, so my putty won't dry out. I take up a bit on the end of my hobby knife (there are many putty applicators available, but a hobby knife works about as well), and apply it to the gap (Fig. 2).

It's easy to let the putty wander over the surface of the model, which is another good reason for working with small amounts at a time. After the gap has been covered, I moisten the tip of my finger with a little water, then press the putty down. This physically forces the putty into the depression, and makes for a smoother surface to sand later. The water keeps the putty from sticking to my finger.

Once the putty has dried completely I sand it with wet-or-dry



**Fig 6: Putty (darkened line) conceals the cape's locator pins.**



sandpaper, following the procedure I described in Part 2. I'm careful to make sure that the edges of the putty are feathered - that is, they fade gradually into the surrounding plastic. That way, I'll know that the putted area won't show up under the paint (Fig. 3).

Occasionally the filler or sanding process will smooth over a recessed feature that shouldn't be filled (panel lines on vehicles are often victims). Scribing is a simple way to restore a recessed line, by running the sharp edge of the hobby knife along the path of the line. Several light passes with the knife blade will give you better control than attempting to gouge a line with a single, heavy stroke. To widen and deepen the line, the back of the knife blade is run along the line. Again, several light passes will get better results than one heavy one (Fig. 4).

Here's a couple of problems I ran into: the fit of the right arm to the torso was very poor. Ordinarily, I'd glue the two assemblies together, then putty over the offending joint. But I knew that it would be much easier to paint the arm and torso assemblies separately. So I smeared a little Vaseline onto the torso, then taped the arm in position. I filled the joint with epoxy putty. The putty stuck to the arm but not the torso, because of the Vaseline. Once I was satisfied that the arm joint would look all right, I removed it from the torso, so the epoxy could cure completely (Fig. 5).

On the other hand, the cape had two mounting pins that fit into holes in Robin's shoulders. The fit wasn't very good; a little of the pins and holes were

visible even after I located the cape into position. Since the assembled cape would be positioned away from the torso, I realized that attaching it to the torso assembly would make it easier to paint. The torso would provide "hands off" support for the cape. Then the cape and collar could both be painted yellow at the same time. Subsequently, the cape/collar line wouldn't be all that difficult to mask off for painting the torso, which would then be supported by the masked-over cape. So I went ahead and glued the cape and torso together, then applied a little epoxy putty to conceal the locator pins and strengthen the joint (Fig. 6).

I mention these items as a way to illustrate that thinking ahead can save a modeler a lot of work later in the project. Which is another reason why I advocate working from a kit's instructions. For this project, they have already served as an inventory to assure that all the kit's parts were indeed in the box when we opened it up. By illustrating how the kit goes together, they help you spot problems before they arise. In fact, I find that it helps to jot down my plan of attack right on the instructions, especially with regard to the painting of the model. And if you like to keep track of how much time you've put into the project, you can just jot down how many minutes each step took right on the instructions.

At this point, Robin has been glued, puttied, and sanded. Before I get him ready to paint, I'd like to explore a few options in Part 4: Thinking (Just) Outside the Box/Preparing to Paint.



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# Goodies & Gadgets

Focusing On: Product Review

## ACCENT GLUE

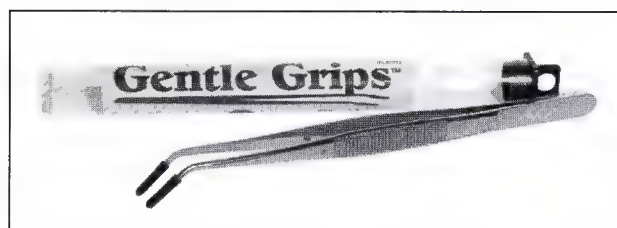
**W**oodland Scenics proudly introduces Accent Glue, PN A198. This adhesive was especially formulated for attaching Scenic Accents or any type of figure or detail to a layout or diorama. It has several special features that are beneficial to any user. Accent Glue stays tacky. This permits easy mobility of figures. They can be placed in one position, picked up and moved to another without adding more glue.

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**W**oodland Scenics is also introducing Gentle Grips. Gentle Grips is a unique tweezers recently introduced with a new line of Scenic Accents. They are used for positioning Scenic Accents and any other figure or detail on a layout or diorama.

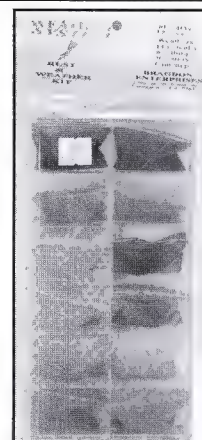


Gentle Grips is special because it has protective tips, so when it picks up a figure or detail and positions it in place, the end will not damage the object. It is extra long for reaching difficult places. Each Gentle Grip has a thumb and forefinger non-slip area to help maintain a tight grasp. The ends are curved so figures can easily be picked up and moved to another position. Each tweezer has their own storage tube. As with the above mentioned product, check your local hobby shop for this and all Woodland Scenics' products or head on over the Internet at: [www.woodlandscenics.com](http://www.woodlandscenics.com).

## WEATHERING POWDER

**N**o, don't be fooled into thinking that this is just your run of the mill ground up chalk for use in weathering. This particular pack shown includes 12 different colors made from "...real rust and other weathering agents that have been ball milled to a particle size over 100 times finer than chalk and blended with a pressure sensitive, dry adhesive." (quoted from their website) You will find yourself weathering just about any non-glossy surface in just one step.

You can head on over to your local train/hobby shop and ask them if they stock this product or catch them on the Internet. It's from Bragdon Enterprises, 2960 Garden Tower Lane, Georgetown, CA 95634 • <http://www.bragdonent.com/> • [bragdon@bragdonent.com](mailto:bragdon@bragdonent.com) • Ph: 530-333-1365 Fax: 530-333-1051.



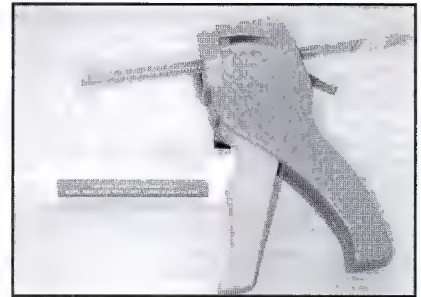


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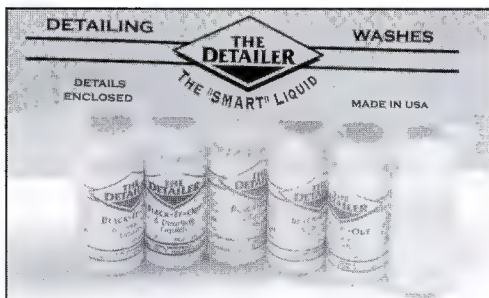


The Adhesive Tech **Light Box** (left) is well suited for tracing, stenciling and embossing. Create templates and use for a host of other craft-related possibilities. Work surface is 5 3/4" w x 9" l.

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## THE DETAILER

Here's a product that may end your potential difficulty in creating the perfect wash or stain. From Long Enterprises, in Fort Lauderdale, FL, The Detailer is a non-flammable, water-based, water-soluble, water thinnable and water cleanup product. It is extremely easy to use and apply with brush or small foam applicator. The Detailer is a natural binder in itself, so you can sprinkle sand, dust, etc., on it and it will adhere. The Detailer will also stain wood, paper, cover over metal, painted objects, plaster, plastic, vinyl figures, etc.

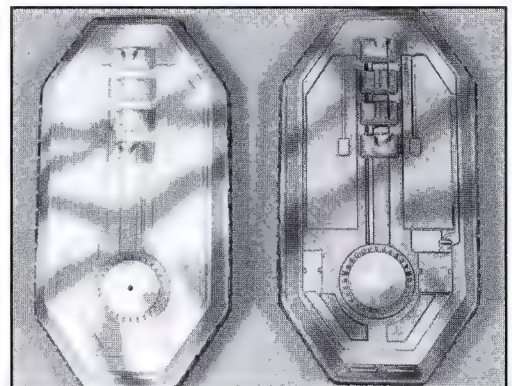
Referred to as the "Smart" Liquid, The Detailer is designed to be washed off, so it's very difficult to make a mistake while using this product. Simply brush on, then wipe off where you do not want The Detailer to be. Even after it dries, you can simply put more water on your brush and remove more of the wash.

The Detailer package shown includes six premixed washes: blue, black, green, brown, red and yellow. Your best bet to locate this product is through your local hobby/train shop. If you are unable to find someone in your area who carries this, then we would suggest contacting the maker at: **Long Enterprises, PO Box 70032, Ft. Lauderdale, FL 33307**



*Two pieces of a model, the one on the right with the The Detailer applied as a wash.*

*photo by Dave Bengel*





# Licensing Star Trek & Star Wars

• The Ups, the Downs, the Ins, the Outs •

with Jim Bertges

Focusing On:

Industry Protocol

For folks who enjoy building Science Fiction hardware, there's been a lot of disappointing and just plain bad news lately. Over the past couple of years, the large US plastic kit manufacturers who held the licenses to the Star Trek and Star Wars franchises allowed their licenses to lapse and sold off all their remaining stock at reduced prices at outlet stores across the country. This left Science Fiction fans without a major American company producing new kits of our favorite starships or re-releasing older kits of these sought-after subjects. Well, now there's a bit of good news to announce that should brighten the dimming hearts of most SF model fans. After many years of trying and a great deal of negotiating, Polar Lights has acquired the license to produce kits based on the Star Trek universe. On the other hand, you don't get good news without a bit of bad news to temper it, so...the bad news is that there are currently no American kit companies pursuing the license to make Star Wars kits. It's all enough to make a model fan ask, "Why?"

Why would those companies let such seemingly popular licenses lapse? Why would Star Trek be preferred over Star Wars (or the other way around)? Why don't model companies just make up some spaceship designs and do kits of those? What the heck is up with licensing anyway?

Licensing has been seen as a mysterious area for many modelers over the years and it's time to part the swirling mists surrounding this arcane and mystifying practice in the creation of the model kits we all desire. The idea is that everything created, whether it's a 1959 Ford Fairlane, a set of Dr. Scholl's insoles or Batman himself, is a property and is owned by a person or a corporation. If someone who is not the creator or owner of that property wants to make and sell some sort of replica of the property or use its name or likeness to sell something they make like key chains or cereal or model kits, then that person or company must get permission from the property's owner. This permission usually comes with certain regulations, limitations, stipulations and a fee of some sort. That is licensing. So, if someone wants to create a line of 1/6-scale models of Dr. Scholl's insoles to go along with all of the 1/6-scale figure kits on the market, they would have to seek the permission of the Dr. Scholl's company, pay a fee for the use of the design of the insoles and the name "Dr.



Scholl's" and follow any other contractual obligations the Dr. Scholl's company might put into the license. This is why licensing is such a big deal; there's money to be made. And the more popular the property, the more money there is to be made (and paid for licensing).

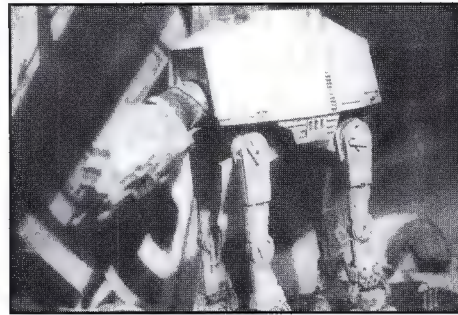
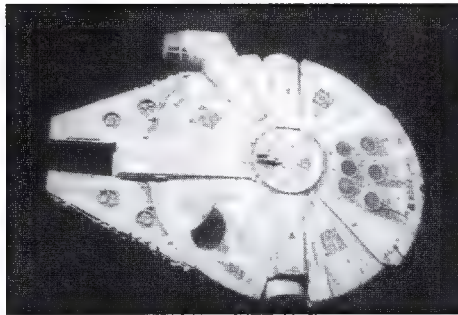
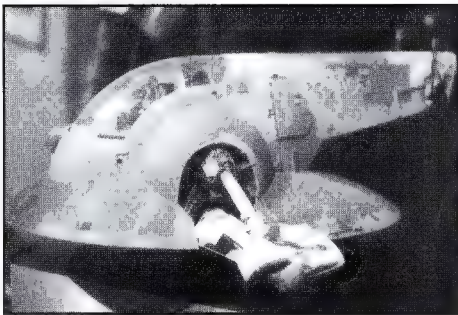
So, licensing a certain product costs money and the more popular the product is, the more it will cost to produce items based on it. Since Star Trek and Star Wars are arguably the best-known science fiction properties around, it makes sense that licensing model kits based on those films and TV shows would cost more than any other science fiction property. However, when that cost is added to the costs of actually producing and marketing model kits to the public is weighed against the amount of money that can be made selling those kits, it can become a prudent business decision to allow that license to lapse especially in the face of a shrinking model-selling market. Tim Wills, who is in charge of toy and model licensing at Lucas Licensing, explains the current state of affairs for licensing Star Wars models in the United States, "At this point we're not in discussion with any US companies. It's really kind of an open question for us in terms of the US market. The situation in the U.S. is that the category (model building) really took a downturn and that's what led to ERTL getting out of the business. I think that once the mass market backed away from model kits, it was a serious downturn for the business. It changed the whole way the companies viewed these opportunities. From our point of view (modeling) has always been a core

category. It was really disheartening to see what happened in the industry because we have a great fondness for this and it's so perfect for Star Wars. We're anxious to get back into the business, but we first need to see more of a serious business opportunity where we can do that."

Inevitably, however, the lack of a major company to produce kits of Star Wars subjects will not stop individuals and small producers from creating and selling "garage" versions of these popular vehicles and figures. Even though it is essentially an illegal activity to create these kits without the permission or license from Lucas Licensing, it will be done. The thought occurs that perhaps a "small producer" license exists where a "garage" manufacturer could secure permission to create a limited number of kits, pay a fee and legally create these kits. However, because of the magnitude of the business, Tim explains, Lucas isn't able to provide a more limited license, "We really don't do things like that. I would say that we've been unusual among big licensors in that we encourage the kind of creative expression that comes from the fans. People are always customizing action figures and building their own models and dioramas and doing their own websites. As long as it's fan activity and it's not commercial, we encourage it because it's great; that's one of the beautiful things about Star Wars."

Howard Roffman, President of Lucas Licensing adds, "But when it crosses over to people mass-producing and selling for profit, that's what we do as a business. To give someone permission to do two hundred





copies, we wind up doing just as much work as if we gave permission to do five thousand copies. I'd rather be in the business of doing the five thousand and that way more fans will be satisfied."

Tim's reasoning on the subject focuses more on the idea of interesting a large model manufacturer in the license. "Part of the issue is that if you get some of that going, it makes it more difficult to bring in a company like a Playing Mantis. Ultimately, I think that's the more important direction because it makes it available to a broader audience of people."

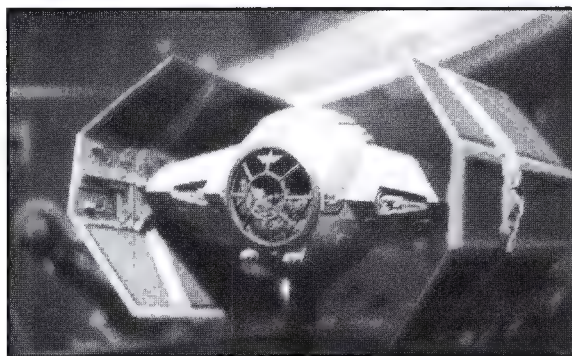
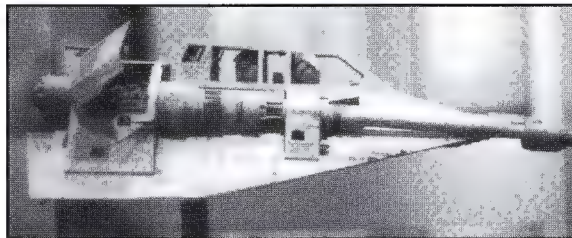
In the meantime, there are Star Wars kits being manufactured in Japan, which are available as imports here in the U.S. Fine Molds is creating an outstanding line of styrene Star Wars ships, which boast incredible detail. Also a Japanese company called Kotobukiya is producing pre-painted vinyl figure kits based on Star Wars characters in 1/7 scale. Even though these kits are a bit harder to track down, there are numerous ways to acquire them either through the Internet, shows or local hobby dealers. These kits are the current solution for modelers who want Star Wars kits and as Tim says, optimistically, "We really hope this is a short-term answer because we'd love to see the category come back for Star Wars. I wouldn't give up hope. We're seeing that the fan base is incredibly active and engaged and it's a shame that today we can't give them the product that we know model builders would want from Star Wars. We're eager to get back into the business."

However, there is a bright side to the Science Fiction modeling question. It was announced at the RCHTA show in Chicago in September that Polar Lights has acquired the license to make Star Trek models. It's great to see a company that has concentrated on creating a viable market for Science Fiction and Pop Culture models acquire the rights to bring us Star Trek subjects in kit form. However, modelers shouldn't expect a flood of Star Trek-related product to come pouring from the molds of Polar Lights. The modeling market is quite different now than it was back in the days when AMT/ERTL could produce almost anything with the name "Star Trek" on it and have a hit. Polar Lights is approaching the Trek license cautiously with probably two kits planned for 2003 release. In the works now is a 1/1000 scale, approximately eleven-inch Enterprise NCC-1701 from the original

series, due out in July of 2003. This will be a snap kit that will include decals for the windows, instead of having them engraved, out of scale, in the hull. "Before the fans start gnashing their teeth about this being a snap kit," says Dave Metzner of Polar Lights, "I'd like them to take a look at the quality of our Back to the Future and Ecto 1 snap kits. The quality and detail will be there. We didn't forget the hard-core Enterprise fans. This little kit is planned as a 'Three-In-One' kit, with parts and markings that allow it to be built as both of the pilot versions as well as the Series production ship (Yes there are three different versions of NCC-1701). We even hope to include markings for one or two other Constitution class ships as part of the package. The kit as planned, will also offer both stickers for the beginner and waterslide decals for the more experienced builder."

Dave easily pointed out the major reason for releasing Polar Lights' first Trek kit as a snap, "I can sum that up for you in one word...Wal-Mart." The massive national retail chain has been instrumental in moving large quantities of Polar Lights kits off the shelves and into the hands of eager young modelers across the country. With such past successes as the Speed Racer's Mach V, Scooby Doo Mystery Van and Jetsons kits, it just makes sense to use the marketing strength of a Wal-Mart to get as many new Star Trek kits out to the public as possible. It's a logical way to make the franchise grow and ensure future releases in the line. Dave also points out another positive aspect regarding the Trek ships, "We did take time to find a respected designer with experience dealing in Star Trek Ships. Thomas Sasser is doing all the design work for us on both of these kits. Box art for both kits is being done by Chris White."

For the future Polar Lights has plans for a 1/350 scale version of the NX 01 from the current series, Enterprise. That version of the Enterprise could see store shelves sometime in the third quarter of 2003, but it is still in development. As Dave explains it, "Our hope is to reach both the novice modeler and the experienced builder with two lines of Starships. We are, indeed, doing a 1:350th



NX-01, we hope that this will be the first in a series of several Starships in that scale. These kits will be Skill level 2 or 3 and will be designed for the more experienced modeler. We are also planning a line of 1:1000 scale ships as well. We gave consideration to several scales for our smaller sized ships. Because many of these ships will be sold in the mass market as well as to Hobby shops, we needed to assure that the finished package would fit on the Mass Market store shelves. We found that 1:700 is too large we believe that 1:1400 is too small (we felt that detail would suffer too much in injection molded parts for kits that small) 1:1000 seemed to us to be an excellent compromise. These kits are targeted for the beginning modeler and the casual modeler, thus the Snap Kit architecture." No matter what they have in mind for coming Star Trek releases, Polar Lights will have no shortage of subjects to choose from, but they do plan to create all new tooling for upcoming kits and have no intention at this time to reissue product that was created by other companies.

If the Trek line is a success for Polar Lights, it could lead to a number of other things in the future. There may even come a time when the Star Wars license becomes an attractive property to them. It will take time and the support of the public as well as the support of the hard core of Science Fiction modelers to assure the future of model kits based of the most popular SF titles of all time.



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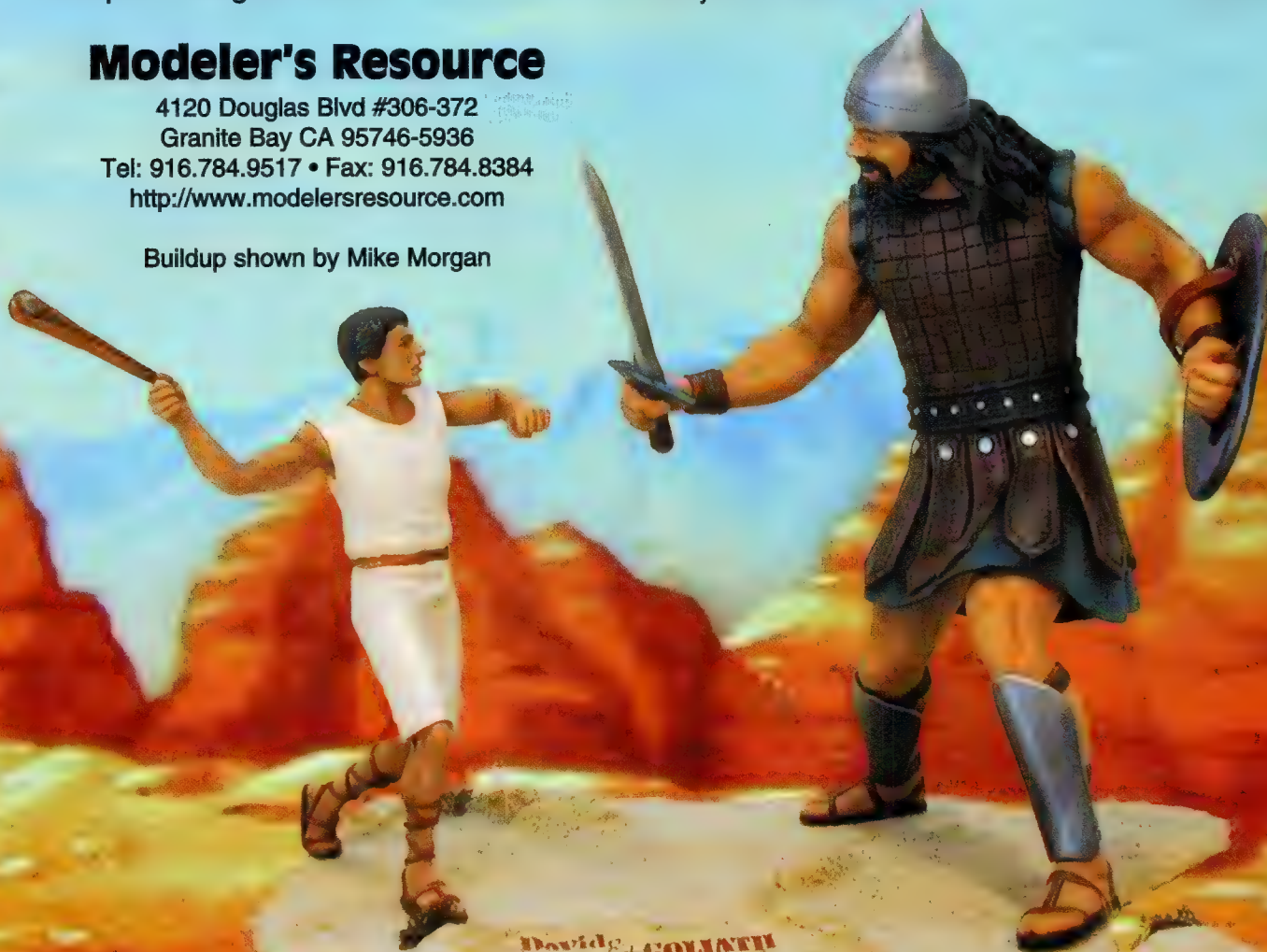
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Buildup shown by Mike Morgan





# PURSUED BY... The NAZGUL!







• The Art of Creating a Landscape for Your Models or Action Figures •

# Simply Bases

with Fred DeRuvo

**W**elcome to this first installment of "Simply Bases!" We hope you will enjoy what we do here because we want to help you focus on the "how-to" techniques that are used in creating bases, dioramas and vignettes for your models.

If you've been reading this publication for any length of time, you know that I personally enjoy adding a base or diorama to my models. To me, it makes it more interesting to do that than simply taking a completed model and placing it on the shelf without a base. The "story" or scene for that model becomes complete with the addition of a well-rendered base, which ultimately does more than add support for the model. That's my opinion and I'm sticking with it!

When I thought about what makes model-building fun for me, I kept coming back to this idea of creating the base. It's the one place that a modeler can "go to town," so to speak. We all know that the classic Batman™ costume is painted pretty much one way and to deviate from that could get you in hot water with those who are religious about the way he looks. That's fine. Get out the proper shades of blue, gray and yellow and have at it. However, a base or diorama that you



**Numerous items included the Hobbit figures (above), the Nazgul and horse (below) and other items like Carpenter's Cloth, a plank of cedar-wood and 17-gauge galvanized wire.**

create for that particular Batman model or action figure is as unique as the individual who creates it!

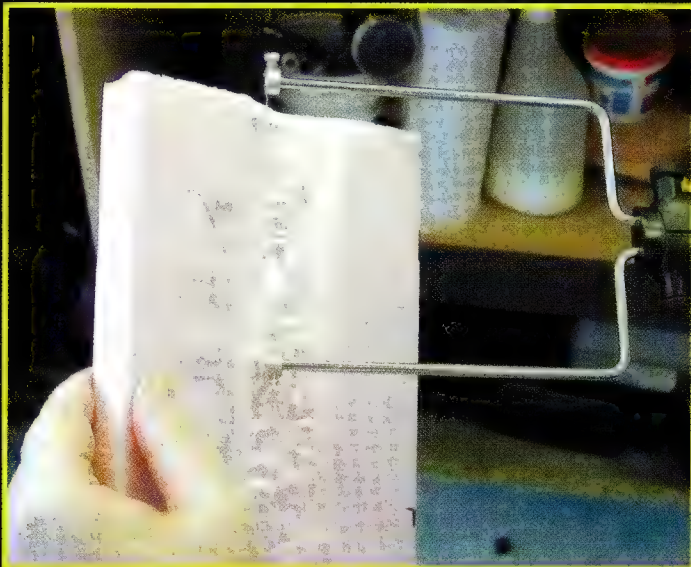
After I thought about all of this for a while, I came to the conclusion that it might be a good idea to showcase a column that delves into the creation of the base or diorama, while not focusing on the actual model itself. I mean, think about it; how many times does anyone need to see an article on how a female or male character is painted? How about a comic book character kit; do you need to see 14 Batmans™ rendered in articles before you "get it?" I doubt it. You're smarter than that. Once you understand the basics of how human skin is rendered, or how to add shadows and highlights to a crime fighter's costume, it's pretty much the same, except for minor changes here and there. What does change every time is the base itself. No two bases are alike. No two dioramas are created the same. It is here where the modeler can really go for it and make it thoroughly his or her own.

That's how this column was born. Here, we won't be spending any time showing you how to paint the latest figure or Sci-Fi kit, but the exclusive focus will be on

**The placement of hobbits, Nazgul and horse were positioned roughly at first to give me an idea of how big the actual base should be. The photo on the right shows basic placement of horse and rider. The placement was modified as things progressed. The two stacked spray cans represent where a large tree will go. Horse and rider deluxe set is shown below, left.**







**Above left: Woodland Scenics' Foam Cutter came in very handy for this project because insulating foam was used to create the "walls" of the base. There was no mess or "crumbs" with this cutter.**



**Above and below: The base takes shape and a layer of Sculpt-A-Mold™ is applied.**



helping you to create bases for particular kits or action figures by providing you with ideas and techniques that will translate to your workbench and skill level. You can then take what you're interested in from these articles and make them your own.

I mentioned this to Jim Bertges and asked him if he wanted to do a "tag team" effort and of course Jim jumped right in. Because of this, you'll see articles from both of us here and possibly other folks as well. It'll give us a chance to spread our wings a bit by allowing us to deal with just the subject of bases.

### **The Lord of the Rings**

I had decided that I wanted to create a diorama that stretched me a bit and kept my interest by focusing in on a subject that was fresh and alive. Enter the Lord of the Rings. There was one particular scene in the movie where the Nazgul (aka Dark Rider or Ringwraith), had caught up with Frodo and his three hobbit friends, Samwise, Merry and Pippin. They barely made it off the road to hide themselves in an embankment when the Dark Rider came sniffing for them at the edge of the road. Since the Nazgul suffered from poor vision, but had an enhanced sense of smell, it had to rely on trying to find poor Frodo with this latter method. Fortunately for Frodo and his pals, the wind was blowing in a direction away from the Dark Rider and as they remained very quiet and still, no sense of their presence could be detected. I felt that this particular scene was one that could be duplicated without too much trouble and it would be fun to boot!

As time went on, I began to search for the necessary items. Of utmost concern was acquiring the four hobbits and the Dark Rider. I knew they existed because I had seen them some time ago (or at least pictures of them), but hadn't picked them up - dang! My thinking at the time was, "I'd rather have a modell!" Of course, now that I needed them, they were nowhere to be found! I enlisted the help of Jim Bertges and fortunately, I was able to track down all the action figures I needed. The hobbits were nearly fully articulated and could easily be put into





**Above Left: Woodland Scenics Earthtone Pigment (wash) has been brushed over the entire base. The photo on the right shows grass and sand, along with a rock and clump foliage added.**

a seated position under the road embankment. The Dark Rider and his steed would be on top near the road.

Since the most important aspects of the diorama had been obtained, I could now move onto the rest.

### **The Other Materials**

The rest of the materials I needed consisted of Carpenter's Cloth, which is really wire mesh, 17-gauge galvanized wire, a sheet of foam insulation and a variety of "condiments" from Woodland Scenics.

It was actually a number of weeks before I had an opportunity to start this project and you can imagine how my mind went through various scenarios over and over again with respect to the creation of this diorama base. This was good for me, because I have a tendency to get an idea and rush in and try it out without really thinking it through carefully. Since I wasn't able to get to it right away, in my spare time I found myself thinking of all angles. I even found myself adding to the diorama mentally, or taking away from it, changing this or adapting that. It was fun because I hadn't actually wasted time, so to speak, trying this or that physically, but only in my mind. I also found that as time wore on and my mind went through seemingly endless scenarios about how things should look, etc., I came up with some ideas that I really liked! Now, if only they would work out in the physical realm as well as they did in the mental, eh?

### **Outfitting the Walls**

Making the walls for the road and embankment seemed easy enough, but in reality, it took awhile. Cutting here, trimming there, making things fit, finding out that one thing didn't work, but another thing did, was all part of the game. I knew what I wanted in my mind. It was simply a case of creating it, which certainly in some ways, seemed easier to envision than actually accomplish. Nevertheless, after numerous hours of cutting, trimming and finally gluing, the essential part of the base was done. I covered the entire top and front with plaster cloth from Woodland Scenics. I quickly realized that the Sculpt-A-Mold I was planning to use for the



**Above: Close-up of the rock. Made out of Hydrocal and an open-face mold, this rock easily takes washes that are sprayed on. Colors run together to create a natural-looking rock. Below: The start of my tree. A trunk, a few main branches, some roots, we were good to go! The first layer of ClayShay has been applied.**







**Pieces of planter bark were used to help create a natural-looking texture on the side of the trunk and limbs. A long way to go, but the basic shape of the gnarled tree takes shape with an armature and Clayshay from Aves Studios. I found that I should have made a thicker armature for this project. For the trunk of the tree, the Clayshay was kept thinner and for the limbs, less water was used for a thicker mix.**

actual ground would not readily stick to the smooth surface of the foam, so adding the plaster cloth was a necessary step. Over this, I smeared on a light coating of the Sculpt-A-Mold and simply let it dry. I didn't try to smooth it out because ground is normally uneven, with dips and bumps in it. This area where the hobbits had barely escaped the grasp of the Nazgul was in the woods where few things lived except animals. A dirt road traveled through, but that was it as far as civilization went. The base needed to reflect that.

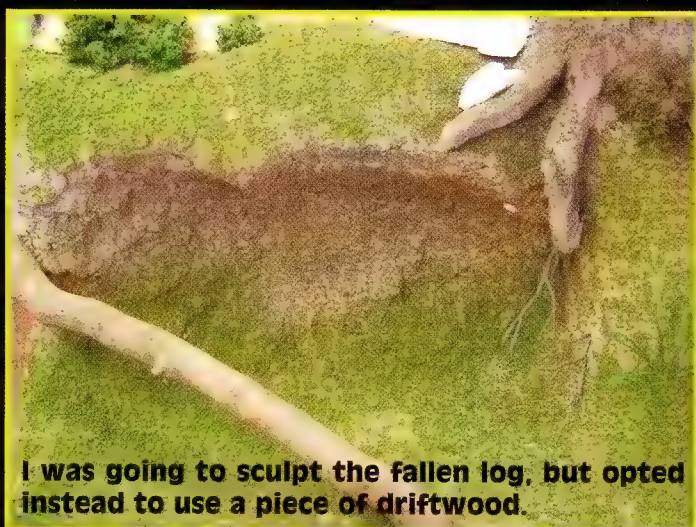
### **A Tree Grows In the Shire**

Setting the base aside, I opted to rough out the tree. I had a number of options here. I could open one of the Batman reissued kits from Revell, use the tree and customize it to my liking or I could do the same with the tree

from the Dracula kit. In fact, if I wanted to, I could use both trees. However, what I really wanted to do was try my hand at sculpting. Yep, I had a mind to step over the line and instead of just modeling what others sculpted, I was going to sculpt something that I would model. Sounded like fun, but I was a bit nervous. I guess we'll both know at the end of this article if my attempt at making a tree was successful or if I wound up going with my backup plan of using existing trees from other model kits. No, don't turn that page yet. Be patient...

I took some Carpenter's Cloth and rolled it up and started simply bending here and there. The basic shape was all that I was after. Over this, I decided to place plaster cloth so that the clay would have something nice to stick to. From there, I would add limbs and texture to the outside of my tree. This was going to be a fairly

**Below left: I extended the roots of the tree through the ground and into the open embankment area. Below right: Our tree takes shape and color after applications of a variety of paints and stains.**



**I was going to sculpt the fallen log, but opted instead to use a piece of driftwood.**



large tree, with roots climbing down into the embankment as well as high into the air. The more I thought about it, the happier I was that I had a backup plan...

### Seeing the Forest for the Tree

I left the tree cure overnight and then I began creating the limbs and roots. This was done by using the 17-gauge wire and wiring them to the main part of the tree. Over this, I wound twist-ties to hold everything nicely in place. To be extra sure, I also used CA glue and kicker where the limbs and roots met the main body of the tree. Once I felt that the basic shape of the tree looked the way I wanted it to look with the correct amount (and size!) of branches, etc., then it was time to get out the Clayshay and go for it!

Hey, did I ever tell you the one about...? I know, I know, I'm stalling. Okay, I went for it and, to be frank, I found this to my liking. It's not perfect, but neither am I, so we're made for each other. Clayshay is extremely easy to work with. I was expecting it to be easy for the proficient sculptor, but not for the novice like me, but it was. You mix it to your liking; mixing it up with more water makes it thinner and less water makes it thicker. I chose to make it a bit thinner as I was going to use it on the main trunk first. I would deal with the limbs and roots later and for that, it would need to be thicker so that it acted more like clay. I allowed this first coat to dry before I began adding successive layers. This assured a good, solid foundation. I didn't really try adding any texture to the outside of the tree on this first layer either. Maybe that was a mistake and maybe it

wasn't. Time would tell. By the way, just so you know, I'm writing this article after each step, so at this point, neither one of us knows how this is going to turn out. Fun, eh?

I found that the more I worked on the tree, the more fun I had! This was my first sculpting project since junior high and man, was it fun! I took time to create large knots in the trunk and crooked branches. I used a hard bristled brush and pieces of garden or planter bark, along with scribing tools to create a natural-looking tree exterior.

Once I had the tree to my liking, it was a matter of using ground foliage, tallus (fake rocks) and ground covering to decorate my base realistically so that it looked like real undergrowth. I placed a piece of driftwood across the bottom area and built that up with more foliage. Our hobbits had a perfect hiding place safely tucked away from the Dark Rider's not-so-good sense of sight.

All that remained was to add a photographic backdrop to the rear of the base, place the actors in their proper places and we are done!

By the way, look for an upcoming article on creating a simple, yet very effective 3-D background for your diorama base. That'll be heading your way very soon and I don't think you'll want to miss it. Thanks for joining us in this first outing of "Simply Bases" and you can be looking out for much more. In the meantime, feel free to send in your questions and/or tips as you see below.



## Landscaping Q & A

Ask us the questions or  
provide your tips!

If you've got a question about landscaping that you don't have the answer to or possibly a tip you'd like to share, please send them in and we'll do what we can to solve your dilemmas and share your techniques. We'd like to end each article with questions or tips from you.

First up are three questions from Bob Jaconetti. He writes:

### 1) What kind of supplies do I need to get started?

• Head down to ye olde train/hobby shop or even your local art supply store and check out all the Woodland Scenics product! A basic starter's set might include a rock mold, variety of ballast, tallus, foliages, tree armatures and glues. It really depends upon what it is you're trying to accomplish to begin with. Woodland Scenics also produces a video titled, "The Clinic," which gives a great overview of how things are done. We'll be talking more about this in upcoming articles.

### 2) How do I make rocks and mountains?

• Woodland Scenics has produced some wonderful open-face rock molds. You mix up the Hydrocal, pour it in, let it set and...voila! out pops rocks of various sizes and shapes. Woodland has a number of starter kits that may be just what you need: Rock Faces, Road System, Trees and Landscaping. Each kit comes with a small supply of what's needed for that particular area.

### 3) If I want a water effect...how do I accomplish this?

• There are a number of ways. So far, we've tried clear casting resin, Woodland Scenics' Water products as well as Gel Wax from Illumicraft, Inc. (last issue's BattleMech article), but we have two more products (Gloss Gel Mediums) we'll be utilizing in upcoming issues. Stay tuned for more...much more!

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**FROM  
THE  
LAIR  
OF THE**  
*Craftbeast*  
With  
**Bill Craft**

# LAND OF THE GIANTS!

Submitted for your approval is the latest release from those model madmen at Polar Lights. The classic "Land Of The Giants" snake diorama kit.

Nostalgia reigns supreme once more as we venture back to the good old days of modeling innocence.

The kit is cast in 22 green styrene parts with the usual cool repro instruction sheet.

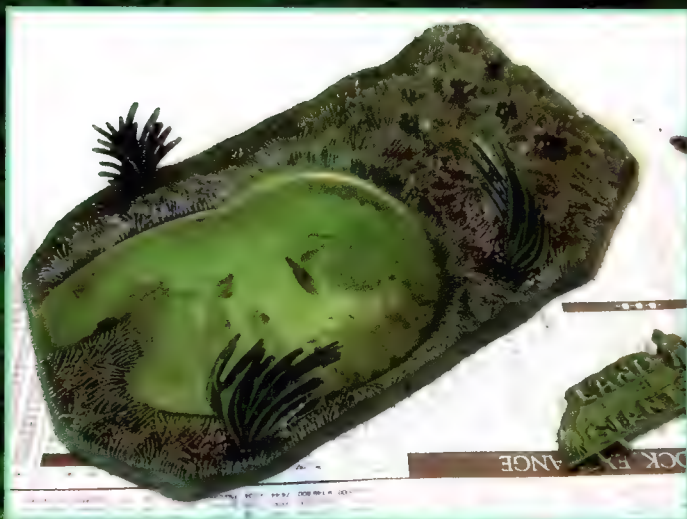


Focusing On:

**ADVANCED BUILD-UP**



I began the kit by first examining all of the parts. I cut each piece from the sprue with small wire cutters and then proceeded to clean up any flashing with small metal files and sanding boards.



The base was first assembled with the the grass pieces in place. I then antiqued the base with black stain.



Since the color of the styrene was already green, the task of rendering the base was pretty easy.

Mixtures of greens, light and dark, were drybrushed on. Yellows and whites provided the highlights.

I then rendered the logo nameplate using my green mixture for the background, white for the lettering and black for the silhouetted figures.

**THE FINISHED BASE  
AND LITTLE PEOPLE.**



I pretty much followed the instruction sheet for the rendering of the figures. The giant safety pin was rendered in chrome after it was antiqued with black.







**Construction of our oversized reptilian friend begins.**



**The time-consuming job of cleaning up the seams begins. I used Magic Sculp® to blend the seams and then filed and sanded the joined areas, once dried.**



**I then applied my black antiquing stain to the sub-assembled pieces of the snake.**



**At this point I rendered the two inside mouth parts with the fangs attached. Mixtures of red and white provided the color of the flesh while a light yellow-white worked for the fangs.**



**With the mouth pieces inserted in the head, I began to add my colors to the snake's body. First a light beige was drybrushed to the underbelly.**



**Next came the first colors to create the diamond pattern on the skin. Orange was the color of choice on the large diamond area. It was quite simple to do. All you have to do is follow the etched scales on the surface.**

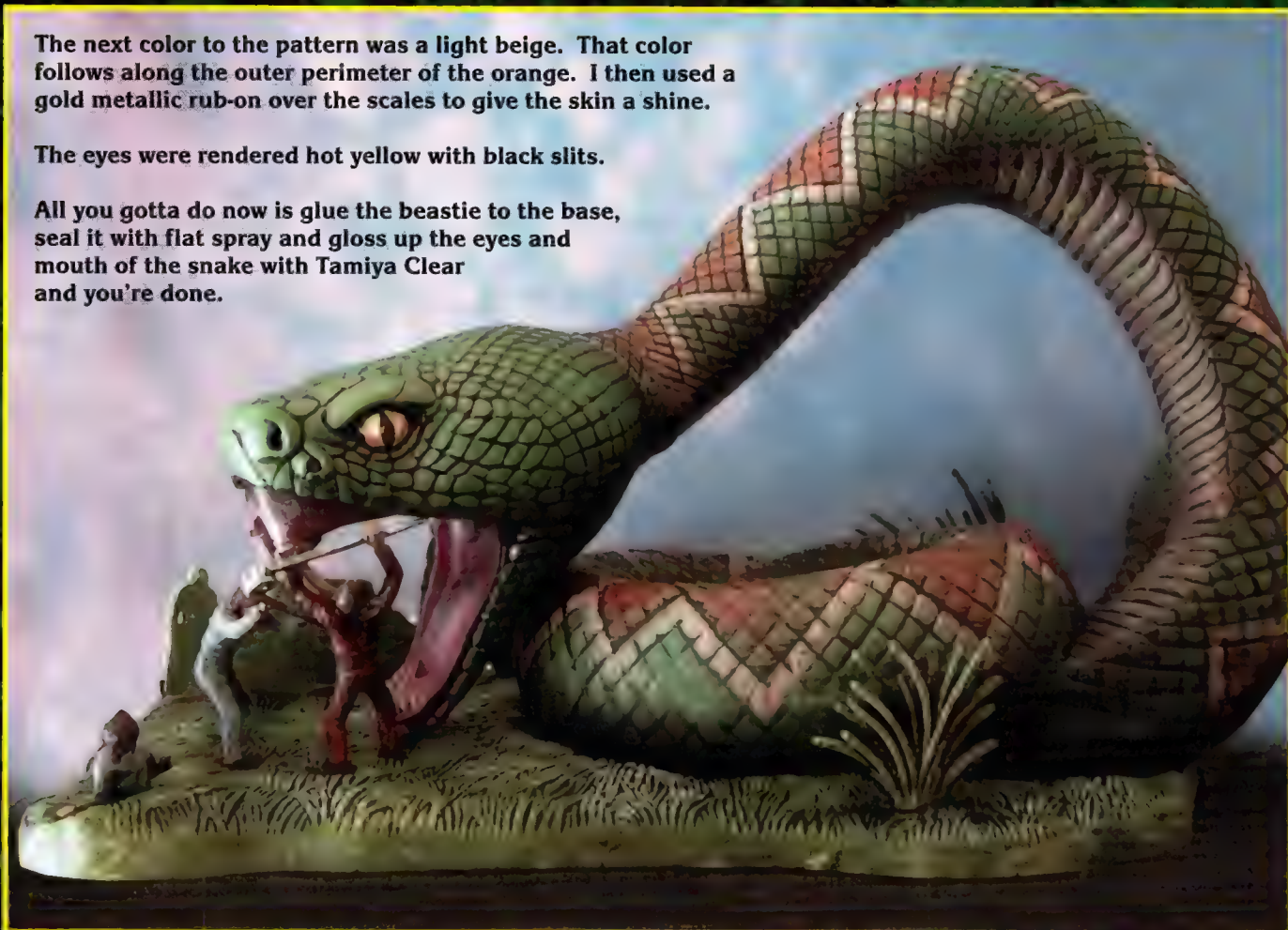




The next color to the pattern was a light beige. That color follows along the outer perimeter of the orange. I then used a gold metallic rub-on over the scales to give the skin a shine.

The eyes were rendered hot yellow with black slits.

All you gotta do now is glue the beastie to the base, seal it with flat spray and gloss up the eyes and mouth of the snake with Tamiya Clear and you're done.







FROM  
THE  
**LAIR**  
OF THE  
Craftbeast  
With  
Bill Craft

**EXTRA!**



**Wait  
'Til  
They  
Get A  
Load  
of Me!**

Heres a nice bust from Dan Perez Studios, sculpted by Gabriel Marquez. It's called "Wait 'Til They Get A Load Of Me." The bust is 1/4 scale and measures about 7 1/2 inches tall.

For those who may not be aware, this is Jack Nicholson's portrayal of the Joker from the Tim Burton film, "Batman."

I remember when the news was released years ago, that Jack had landed the role in the film. I knew that it was going to be a hoot. Perfect casting.







I started by rendering in the basic colors. White for the face. Bright green for the hair and eyebrows. Orange for the tie and purple for the jacket.



I then antiqued the entire piece with black stain. The stain filled in all the recesses very nicely bringing out all the detail.



I drybrushed the face with more white to bring out more detail. I rendered in the lips bright red and added a light purple around the eye sockets.

Now all that was left was the details. I drybrushed a bit of white on the hair for more accenting. The eyes were rendered in as well as detailing the teeth.

I splattered white on the jacket for a more graphic effect. The base was painted black with white splatter.

The splatter effect can be created using a toothbrush and flicking the paint on, or in my case, I used my airbrush with very minimal air coming out of the gun. This splatters the paint evenly.

This is a very nice piece for any bat fan or fans of Jack, or even fans of great likeness busts.

I recommend this piece highly.

Check your favorite kit dealer for availability.



Questions or comments:

[craftbeast@yahoo.com](mailto:craftbeast@yahoo.com)





# The Garden Fairy

*"...then, just as the garden fairy flew down to get a cool drink from a small, fresh pool of water, she was distracted by the sound of something or someone coming her way..."*

Seems as if fairies are all over our house so Mike decided to take Monsters in Motion's Zaleska II and turn her into our Garden Fairy (Fig. 1).

He began the transformation by using a Dremel tool to grind away the sculpted boots, leaving the rough shape of bare legs. Final shaping and smoothing was completed with flexi files and 400 and 600 grit wet/dry sandpaper. Using Magic Sculp, the shoes were reshaped into the latest fairy style (Fig. 2). Mike decided to leave the arm gloves as an added touch to her costume.

At this point, she was glued together, cleaned, sanded and primed for painting. Now for fairy wings, which are quite different from Vampire wings. The design concept was laid out on paper to scale. We then took 24-gauge, black-coated wire (found at your craft store in the beading section) bent and shaped it to the line drawing.



After a test fit and some reshaping, Mike used "Fabri-Tac" to glue transparent, iridescent fabric to the wire frames (Fig. 3). You can find "Fabri-Tac" at craft stores and fabric stores. Once the glue dried, additional veining was drawn onto the fabric using a Pigma Micro Brush pen (Fig. 4). The excess material was trimmed from the outer edges. To finish off the wings, coloring was added between the veining using transparent inks and a small bead of metallic blue fabric paint was applied around the outer edges of the wings (Fig. 5).

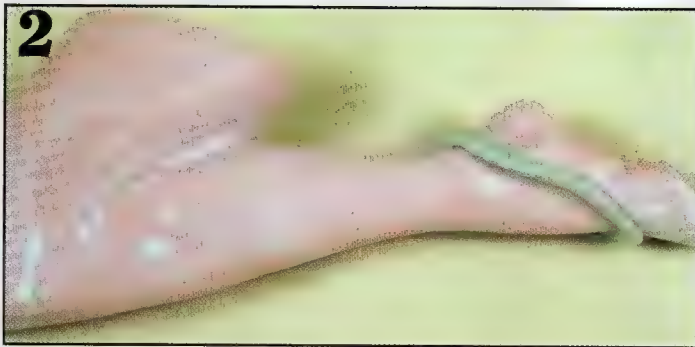


Article by Cindy Morgan  
Buildup by Mike & Cindy Morgan  
Photos by Mike Morgan

Now for the clothing. After much trial and error trying to use different fabrics, the decision was made to use silk flower petals and leaves to construct her top and skirt; after all, she is a Garden Fairy (Fig. 6).

For her skirt, Mike took thin elastic banding and cut it to the desired length. Different sizes of silk leaves





were attached to the elastic with "Aleene's Tacky Glue." A couple of silk rose petals were also applied to the band to add a little color and style. Once the glue dried, Mike took a piece of gold beading trim and glued it on to cover the elastic and act as the finishing trim.

Her top was made in a similar manner using just a couple of rose petals and gold beading to cover her breasts (Fig. 7). The top and skirt were then fitted and positioned on the fairy. Since they fit just right, a tiny dab of superglue attached them permanently (Fig. 8).

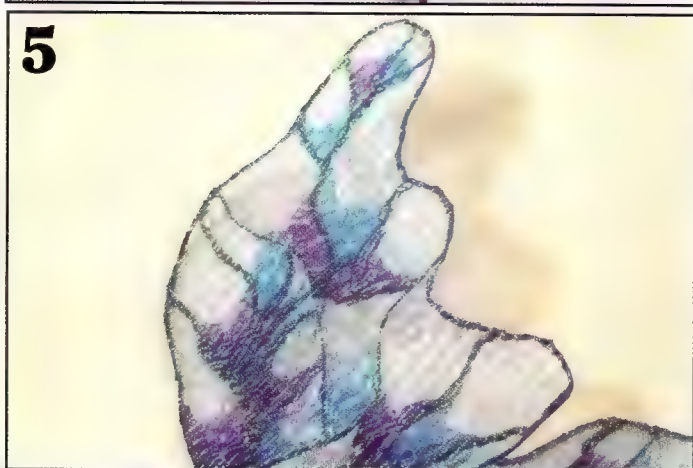
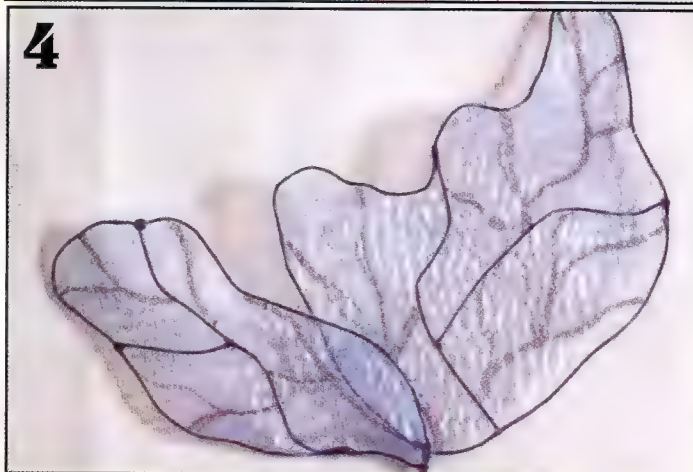
With the figure painted and the clothing applied, the wings were attached with two-part epoxy glue. Pieces of small white feathers were applied to the base of the wings again using "Aleene's Tacky Glue" for a bit of detail and to hide the joint between the wings and the body. The Garden Fairy is now complete and work can begin on the base (Fig. 9).

The base construction began with an oval-shaped wooden plaque. To add to the surroundings, we wanted to include a small pool of water. A small area was routed from the plaque for the water. A thin layer of Celluclay was applied to the base to act as groundwork (Fig. 10). Once the Celluclay dried, it was painted with thin washes of Raw Sienna and Burnt Umber. The area to become the pool was painted with washes of green and blue. Scenic Sand and various Woodland Scenic materials were then applied to create the ground textures (Fig. 11).

Woodland Scenics' EZ Water was melted and used to create the water effect. The Easy Water was colored by adding small bits of color blocks used to color candles. We tried food coloring, but it wouldn't work. The color blocks can be found in craft stores with the candle-making supplies. They also carry a liquid coloring, but we're not sure if it will work, you might try it though. The Easy Water was poured in layers and bubbles were removed by using a small Butane match torch. This also created neat texture (Fig. 12).

Since fairies are quite small, we had to create the garden surroundings in a larger scale. I used a variety of silk flowers and tall grasses around the base in a random garden planting. To attach the stems, I drilled small holes into the base and squirted Tacky Glue into the holes and then pushed the stems into the holes. The base's edge was painted Hunger Green (Fig. 13).

Our Garden Fairy is now completed. The end result is about a 1/3-scale scene considering the real size of gar-

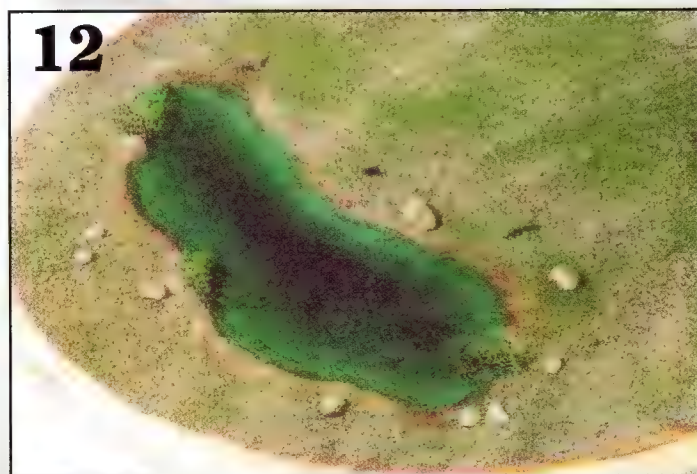
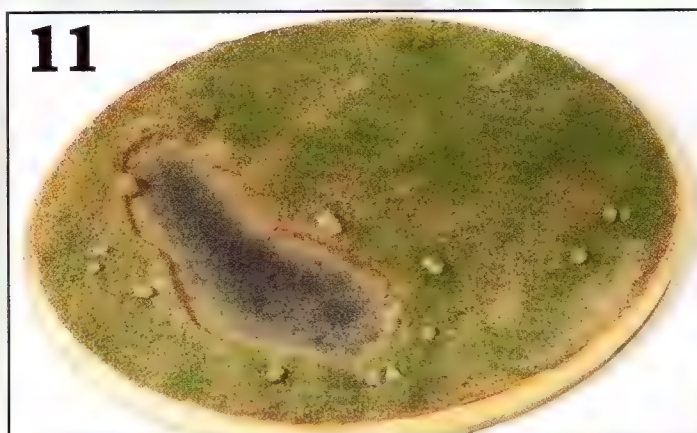
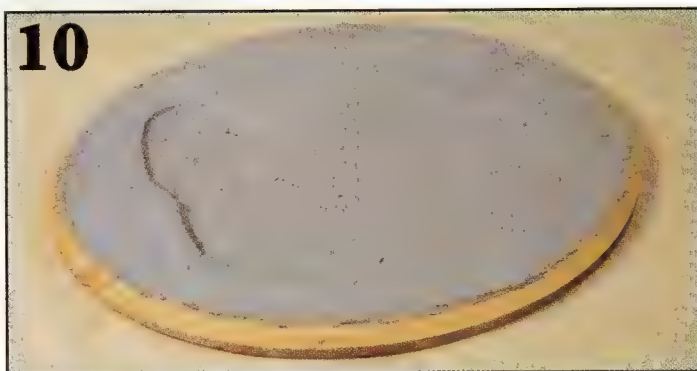




• **Garden Fairy...Continued from page 15 •**

den fairies - and of course fairies are real. You *do* believe, don't you?

Any questions or comments can be sent to the Glue Queen or Her King at [pakrats@earthlink.net](mailto:pakrats@earthlink.net). Happy Modeling!





# STIKFAS

## *Model Kit, Action Figure...or Both?*

Focusing On:

New Product

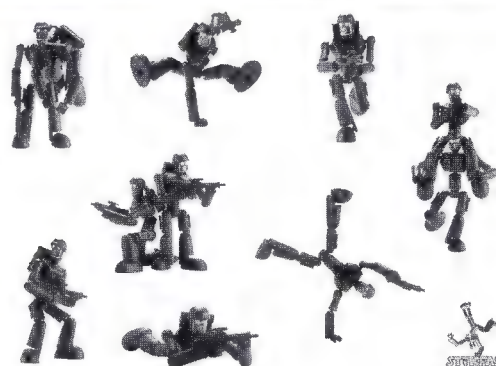
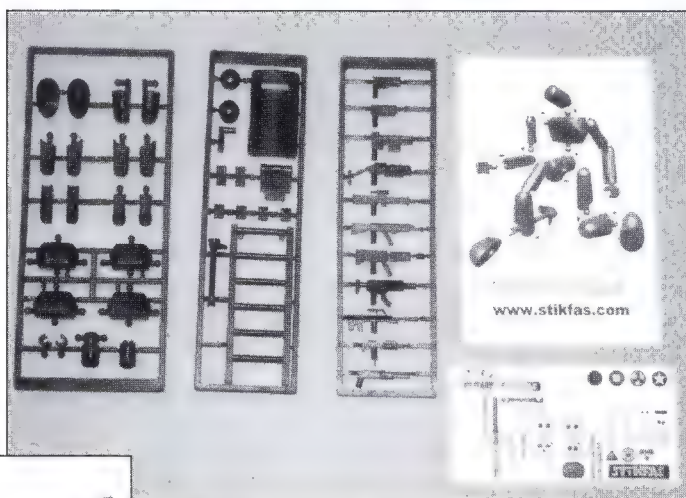
by Jim Bertges

**T**he come on sprues. They have to be assembled. They have an array of accessories. They come with a sheet of stickers for customization. They have fourteen points of articulation. What the heck are they? Well, they go by the cryptic name of Stikfas and they're the next hot thing from Japan. Hasbro is bringing this invasion of little black plastic men across the ocean to bedevil and amuse modelers and action figure fans all across the United States.

I first encountered these cute lil' fellas at the San Diego Comic Con in August 2002. I was attracted by both their simplicity and their flexibility. Just looking at these little guys in their raw, unassembled state, my mind raced with all the possibilities for their use. A display at the Con helped to fire my imagination by showing several dioramas and conversions that used Stikfas as their basis. With just a bit of putty, paint and glue, the basic Stikfa figure can be converted into literally thousands of different configurations.

Each individual figure stands about three inches high and they fit nicely with accessories from similarly sized action figures. The figures also come with quite an array of accessories. There are two sprues devoted to weapons, helmets, a shield, a ladder and assorted packs and pouches. With the stickers included in each box, a fun little figure can be assembled in mere minutes. Of course, someone with the skills of a Modeler's Resource reader could transform an individual Stikfa figure into almost anything from Frankenstein's Monster to Captain America.

By now, odd shaped, little white boxes containing little Stikfa men are appearing in comics and specialty stores across the country. Waiting patiently to be taken home and brought to life, Stikfas could be the next hot hobby item to sweep the world. A single figure retails from between eight and nine dollars. The basic figures are only the beginning; daring readers can visit [www.stikfas.com](http://www.stikfas.com) to see what may be coming in the future and get some inspiration for the present. But, be careful...these little guys can become addictive!



**Above: The many poses for a Stikfas figure. Below: Can you find the four Stikfas figures in the photo below?**





# COMING AT YOU!

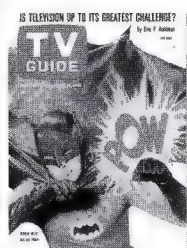
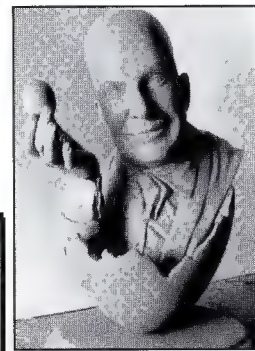


• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®, Attn: Coming at You!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**  
 • By requesting *Modeler's Resource* to highlight products in this section, producer/advertiser represents and warrants that it has not included any marks, names, images, writings or other materials ("Infringement(s)") in its press release information that violates any trademark, copyright or other intellectual property rights of any person, corporation or other entity. In the event that producer includes any Infringement(s) in its product press release(s), the producer of said product assumes full responsibility and all liability for such Infringement(s). For complete "Terms & Conditions," please refer to *MR "Advertising Rate Sheet."* *Modeler's Resource* does not necessarily endorse any product shown here. Items are spotlighted only to inform the reader what's on the market; the decision to purchase is solely the responsibility of the reader."

## Resin Crypt...

announces the release of **The Egg And I**, retailing for \$125.00 + 10.00 s/h. Sculpted by Joy & Tom Studios for Resin Crypt, this bust includes everything shown plus a nameplate (not shown). The Egg and I stands 10 1/2" tall and is cast in solid resin.

For more information on this bust or any of their other kits, please contact these folks at: **Resincrypt, P.O.Box 7009-WOB, West Orange, NJ 07052 • www.resincrypt.com • E-mail: resincrypt@worldnet.att.net**

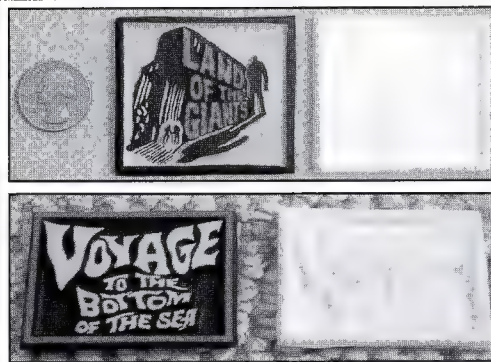
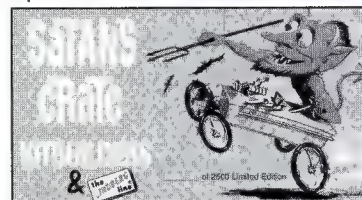


## TV Guide...

has done us collectors a major service by re-issuing some of their most famous TV Guide issues! As shown on the left, this is a re-issue of the original March 26th issue, with all original articles and TV listings in tact. Re-issues retail for \$14.99 plus s/h. Other re-issues include the George Reeves' Superman, The Green Hornet and more! **www.tvguide.com** or **1-800-SKYMALL**

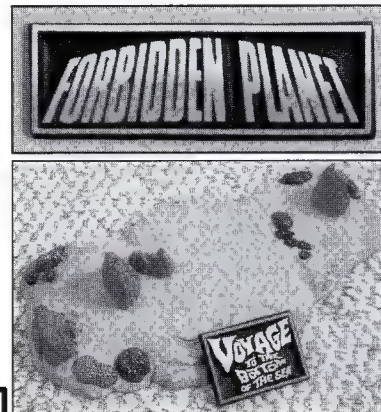
## Kitbuilders...

presents the first in a hopeful resurrection of this series as plans are to re-release all four of these kits. "Satan's Crate," one of the original Lindy Looneys from Lindberg is being redone in injection molded plastic directly from the factory using the old molds. Limited to a production of 2500, each box will be numbered. Retail is \$15.00 each plus s/h. Find out more (including wholesale information) from: **Kitbuilders, 320 s. Jefferson st., Woodstock, IL 60098 815-334-1540 or E-mail to bigkahuna69@hotmail.com**



## Thunderboy Heavy Industries...

announces the release of a number of kit-related products for you. Shown clockwise, from left to right are the **Land of the Giants** nameplate, **Forbidden Planet** nameplate, the **Voyage to the Bottom of the Sea** Aurora 70s issue Seaview/Sealab III base and the **Voyage to the Bottom of the Sea** nameplate. Each nameplate costs \$6.00 ppd and the base is \$20.00 ppd. For more information, contact: **Thunderboy Heavy Industries, Attn: Charles Hroch, 8 Old Road, Monroe Township, NJ 08831-1279 • thunderboy-hi@yahoo.com**



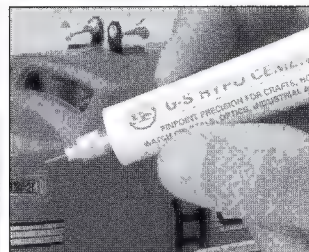
## Posigrade Creations...

...presents its newest model kit, "It Conquered the World!" From kit producer Tom Seiler's enthusiasm for the B-Movie creature creations of monster-maker Paul Blaisdell, Tom commissioned award-winning sculptor Dan Perez to capture this excellent likeness.

It Conquered the World! will be cast by Mark Brokaw's Earthbound Studios and is a true 1/6th scale, measuring about 14 inches tall. The kit features 49 pieces (41 tentacles!), and includes one of the "bat-baby"

drones used to control Beulah's victims. The kit will include full assembly and painting instructions and color box art. The kit will retail for \$125 plus \$8 shipping. The Posigrade Creations web-site is coming soon, but in the meantime, you can see the creation of It Conquered the World! at the Dan Perez Studios site: **http://home.houston.rr.com/dpstudios/workshoppages/beulah.htm**

Please contact Posigrade Creations at **trseiler2@houston.rr.com** or **832-328-0923** for more info.



## TOOLSGS...

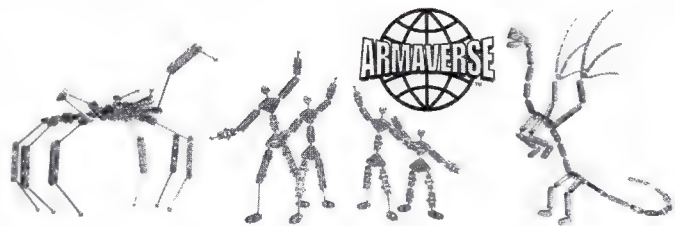
...announces G-S Hypo Cement. Invented in 1939 for use in the watchmaking and jewelry repair industries, it is a combination of a fine precision tool and a clear drying, medium-strength cement that will not damage surfaces. The

cement is ideal for jewelry, beads, plastic, glass, metal, ceramics, painted or sealed woods and other non-porous surfaces. Full use of the precision applicator tip is maintained by inserting the cap wire into the tube when not in use, and by cleaning excess drops from the outside of the applicator with rubbing alcohol or nail polish remover. This is not an "instant glue." It becomes tacky in 10 - 15 seconds, allows parts to be adjusted, and dries in 10 to 15 minutes. The cement will not bond fingers, and has a slight odor that dissipates quickly. Great for model making, miniatures, fine screw locking, sealing knots, precision waterproof sealing, precision repairs, optical and technical applications, crafts and hobbies. For more info: **www.toolsgs.com** or **800.295.2695**.



### Armaverse Armatures...

helps you unlock the secrets of stop-motion animation. Interchangeable kits and parts of different sizes can be used to create an articulated skeleton of any model, creature or puppet of your design. Armaverse Phase 3 features an anatomically-proportionate, six-inch human figure with excellent durability and strength with the flexibility to build far beyond the human form. These figures make excellent prototyping guides for professional and amateur modeling work. The 100% stainless-steel armatures can be covered with virtually any material, can be baked and are fully recoverable from molds. Check out the always-growing Armaverse product line at <http://www.armaverse.com> or call 1-866-836-1010 for more information.



### Xantrex...

presents a powerpack that may make your hobby life easier! The Portable Power System with Jump Start and Air Compressor capability is powered by a rechargeable battery. XPower Powerpack 300 Plus (shown) provides up to 300 watts of AC power to run a ton of things including the ability to provide you with the portable power you need for your next trade show. Also includes a built-in air compressor for inflating tires, sports and camping equipment. Or, plug your own airbrush air compressor into it. Who says you need to leave your hobby at home when you go on vacation? The XPowerpack 300 Plus system also includes an emergency light with jumper cables. SRP is \$129.99.

Xantrex has an entire line of power packs, power inverters and the like that you may find to your liking. For more information about the **XPower Powerpack 300 Plus** or any of their other products in the line, head on over to their website at: [www.xantrex.com](http://www.xantrex.com)



### Krylon...

is a name that's well known within paint circles. In fact, it might be difficult to find someone who has never heard of them. However, that being said, here is some new products that you may not have heard about.

Starting with their basic high-gloss paints (left in the photo) and moving along to their new Glitter Spray, followed by Glowz (which allows the painter to create glow-in-the-dark items), Stained Glass, Chalk Board and Frosted Glass, these products are sure to find use in the hobbyist's or crafter's modeling endeavors. To find out more about their products, check them out on the 'Net at: [www.krylon.com](http://www.krylon.com) or head to your nearest craft store, like Michael's or Ben Franklin's.



### Andrea Miniatures...

is announcing the release of the Express Raider. Includes over 300 parts with 7 lifelike figures, photoetched detail parts and full-color dry transfers and printed flags. Retail for slightly over \$600/USD. This kit provides a choice of two assembly options: Union or Confederate. If you would like more information on this kit or any other product from Andrea Miniatures, please check with them by heading on over to their website, which is:

[www.andrea-miniatures.com](http://www.andrea-miniatures.com)

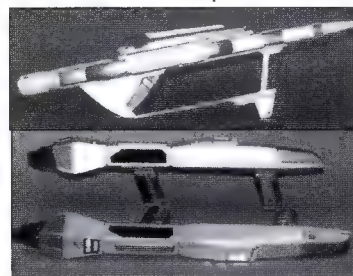


### Masterpiece Models...

announces their new line of licensed 1:1 scale full-size prop replica kits of the Compression Rifle from Star Trek Voyager™ and Federation Phaser Rifle from Star Trek Next Generation™. Each kit is limited to 250 units.

Made from original props provided by Paramount Pictures™. SRP for the phaser rifle is \$199 and \$299 for compression rifle. For more information, contact them at:

**Masterpiece Models • Tel: 360/256-1488**



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### Mattel...

presents model kits based on the popular Yu-Gi-Oh! characters! These models are designed for kids eight years and older and are snap-together.

Shown on the left is Red Eyes Black Metal Dragon and on the right is Black Skull Dragon. Two others in the series (not shown) are Glue Eyes Ultimate Dragon and



Slifer the Spy Dragon. On average, each kit includes approximately ten parts and comes already painted. Kids need only to snap them together and get ready to play! The retail on these particular kits was \$7.99 and they are fairly sturdy, made of solid injection-molded plastic. We picked up these two kits at Toys 'R Us so start looking there and who knows where they might also pop up! For more information, check these sites out on the Internet:

[www.toysrus.com](http://www.toysrus.com) or [www.mattel.com](http://www.mattel.com)





# COMING AT YOU...

*from the folks at Diamond!*



To order any product listed here, please check with your local comic book shop or visit Diamond Select at their Internet site: <http://www.diamondselecttoys.com>



Each product shown is followed by the SRP (where known) and expected month of shipping.



## Marvel Girl Medium Statue

*4th in the Silver Age line. Fits together with Cyclops, Beast, Angel and Iceman.*  
April - SRP \$75



## Ultimate Nick Fury

*based on the Nick Fury from the Ultimates Comic, artwork by Bryan Hitch.*  
April 2003 - SRP \$50  
Sculpted by Gabriel Marquez



## Sunfire Bust

*Continues the Rogues Gallery line from Art Asylum.*  
April - SRP \$45  
Sculpted by Eli Livingston



## Weapon X

*Full size statue (12" scale), of Wolverine as depicted in the Weapon X story by Barry Windsor Smith. Continues the line of epic statues from Art Asylum, started with the Death of Captain Marvel. April - SRP \$160. Sculpted by Meg Stone*



## Zoltar AF

*Previews Exclusive variant of the standard figure from Series 2 of Battle of the Planets. In the original cartoon, when Zoltar would take off his mask, sometimes he would appear as a man and other times as a woman. So, Diamond Select gave him/her a change-o-head with three different heads and a brand new cape. February - SRP \$10.99. Sculpted by Gabriel Marquez*



# SHOWTIME!

**Show Promoters:** Please feel free to fax, e-mail or mail us information about your upcoming event on official event letterhead and we'll post it here. Your name, position and contact information must be included. Thanks! Basic information should include **WHAT, WHERE** and **WHEN** along with **CONTACT INFORMATION** for the promoter or your information may not be listed. As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. Send all show information to: **Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@surewest.net.**

*Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments. Promoter(s) bears sole responsibility for accuracy of information provided.*

**Model Show  
& Contest**

- If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

## • JANUARY 2003 •

• **Monsters Among Us:** January 4 and 5, 2003 at the Radisson Hotel Los Angeles International Airport, 6225 West Century Blvd., Los Angeles, CA. Show hours: 10 AM to 5 PM on Saturday and 10 AM to 4 PM on Sunday. <http://www.monstersamongus.com/>

## • FEBRUARY •

• **Modelfest '03:** February 16, 2003 from 8:30am to 3:00pm. Plastic model contest and swap meet to be held at the Ventura Fairgrounds/Seaside Park, 10 West Harbor Blvd, Ventura, CA. Admission: \$5.00 per person. State parking fees additional. For more information, contact: Vernon Morseman or Stuart Mackie at 805.658.8138.

• **MegaCon:** February 28 - March 2, Orange County Convention Center, 9800 International Drive, Orlando, FL Tel: 407.685.9800. Features Comic, Gaming, Anime and Sci-Fi Industry's top publishers, Cutting Edge Programming, Gaming Tournaments, Two Continuous Showing Animation Rooms, Anime Costume Contest, Anime Music Video Contest, Movie Previews and Screening Room. For more information, call 727.712.8700 or fax 813.891.0542 or E-mail: [beth@megaconvention.co](mailto:beth@megaconvention.co)

## • MARCH •

• **SCAHMS:** The California Show, Friday and Saturday, March 14 and 15 at the Doubletree Hotel, Anaheim/O.C., 100 The City Dr, Orange, CA Tel: 714.634.4500 (between 8am and 5pm PDT). Contact: [jl776h@aol.com](mailto:jl776h@aol.com) for more information

• **National Museum of Military Miniatures 1st Annual Fundraiser/Model Show:** Sunday, March 23rd at The Wareham Elks Hall, Wareham, MA 9am to 4pm. Auction, raffle, prizes, modeling seminars, contest and vendors. For vendor info, contact: Paul Boyle, 67 Old Coach Rd, Braintree, MA 02184 Tel: 617.675.0769. For show info, contact: Bill Grigg, 71 Lewiston St, Brockton, MA, Tel: 508.583.0924 9am to 9pm EST, E-mail: [BJGUSCG@aol.com](mailto:BJGUSCG@aol.com) or Rob Dinan, PO Box 731, Cataumet, MA 02534, Tel: 508.759.1123 10am to 8pm EST M - F, E-mail: [BuzBayMa@aol.com](mailto:BuzBayMa@aol.com)

## • APRIL •

• **19TH ANNUAL OPEN INVITATIONAL:** sponsored by E. H. Miller IPMS Region 4 USA, April 5, 2003 from 8AM TO 5PM CST at the C. K. Newsome Community Center, 100 E Walnut St., Evansville, IN 47711 USA. For contest or vendor information, contact: Don Blan, 4839 Cambridge Dr., Owensboro, KY 42303 Tel: 270-684-6304 or Brian Veach, 514 E 9th St., Owensboro, KY 42303 Tel: 270-684-9499 • [CarModeler@aol.com](mailto:CarModeler@aol.com) or [jtmichl@hotmail.com](mailto:jtmichl@hotmail.com)

• **Century-Con Swap Meet and Model Contest:** hosted by the IPMS/Toledo Plastic Modelers and held Saturday, April 12, 2003, at Owens College, 30335 Oregon Road in Perrysburg, Ohio. The site is located off I-475 and the Ohio Turnpike. Vendors - reserve your tables by calling Rick Geithmann: (419) 385-7236, or by e-mail: [PZKW-6@worldnet.att.net](mailto:PZKW-6@worldnet.att.net). <http://members.toast.net/toledoplasticmodelers/>

• **CHILLER THEATRE:** You've heard of this mega event. Twice a year. Catch it this coming April 25- 27 at the Sheraton Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on the Internet at: <http://chillertheatre.com/>

## • MAY •

• **Drone-A-Rama:** Friday, Saturday, Sunday and Monday, May 23 - 26, 2003, at Gateway Hotel Nottingham, England. Event will begin on Friday and the model show will take place on Saturday, the auction will occur on Sunday and Monday is pack-up time. Special guests are planning to attend from the world of British TeleFantasy. More information at: <http://www.dronemagftvmc.com/main.html>

• **8TH Annual Verona Model Show & Contest:** Mad City Modelers IPMS Chapter 05-27 presents this show, which will be held May 17, 2003 at the Verona Middle School (Badger Ridge School), Hwy M (North Main), Verona, WI. This year's theme is the 90s. Contest begins with registration Saturday, May 17th from 8am to 12 Noon. Voting is from 12 - 2pm and the raffle starts at 2pm. Awards are given out at 4pm or when votes are completely counted. Entry fees are \$6 for the first two models and \$1 each for additional model. Spectators: \$1; under 12 are free. Vendors welcome. Standard tables are \$25 in advance. Contact Kerry Fiske at 608.635.8709. For more show information, please contact Jim Turek, 2639 Country View Ct., Monroe WI 53566 • [jtmmodel@yahoo.com](mailto:jtmmodel@yahoo.com) • Tel: 608.329.7222.



# THE SIGHTS & SOUNDS OF MODELING!

with Bill Craft



## THE CURSE OF FRANKENSTEIN

### HORROR OF DRACULA

Warner Home Video

I really get tired of bashing these guys at WHV, but once again they give me good reason to.

They originally planned to get Christopher Lee to do commentary on both of

these films. What happened? This was a truly missed golden opportunity and a travesty, if you ask me.

They even put stills on the back of their "crap" cases that are not from the films they are showcasing.

Aside from that, they at least went the distance and got better source material for the films. The colors are rich and vibrant. The opening credit sequence from "Horror of Dracula," with the blood dripping on the coffin was very impressive.

The films are cropped top and bottom to preserve the original theatrical aspect ratio, but you will notice a few scenes that looks like Dracula has been decapitated.

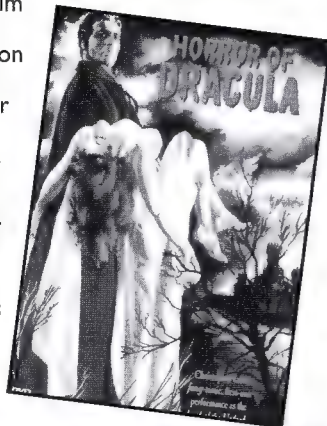
They could have given us the option of full frame to see all the picture, but that would indeed be asking too much.

A trailer for each film is the only extras you get.

Model kits based upon the characters of Christopher Lee and Peter Cushing continue to be produced to this very day.

These two films are definite must-haves for all horror film addicts even if they are from WHV.

Anchor Bay where are you? Please rescue us from WHV and give us the original British versions of these two classics.



## RODAN

Classic Media

One of the more popular giant monster movies from Japan has finally been unleashed upon DVD. Rodan is here!

The print for this feature is about as ravaged as you can get. Faded, grainy and scratchy.

But at least it is something folks.

The packaging is nice and in some ways the lousy print is almost nostalgic in nature. I can't put my finger on it at the moment.

Polar lights re-released the classic Aurora kit a couple of years ago and of course the Japanese have had kits based on this beastie for years.

This disk is for die-hards only!



## JASON X

New Line Home Video

I know, I know. Another lame sequel to the tired, "Jason" saga.

You may be surprised by this one. I really enjoyed the hell out of this movie. Most of the "Jason" sequels were retreads of the first, but here we have something a bit different. Its like "Alien" but with Jason as the beastie and not a xenomorph.

I've only seen one kit so far of this incarnation of Jason Vorhees.

This disk features a lot of extra goodies for you to absorb. I for one liked all the new mayhem.



## ELVIRA'S HAUNTED HILLS

Good Times DVD

Not nearly as entertaining as the first film and the first one left a lot to be desired. Don't expect to see as much of Elvira as you did in the first film either. She still looks good in her tight vamp garb but don't expect to see another tassel dance.

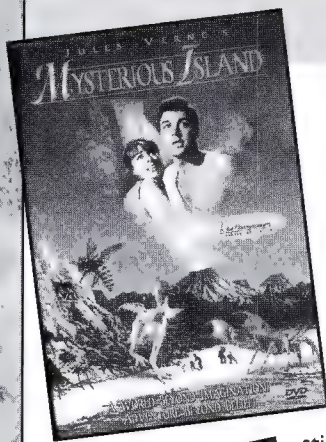
The film does pay homage to the classic Vincent Price, Edgar Allan Poe films, he made in the 60s. Only devotees of the genre will get the inside jokes.

Elvira kits are still pretty popular. One always seem to pop up, or should I say, pop out, every now and then.

This disk is for those who truly have to have all Elvira goodies. You want mine? There is a making of featurette which I didn't even bother to check out.







## MYSTERIOUS ISLAND

### EARTH VS. THE FLYING SAUCERS

Columbia Home Video

Ray Harryhausen fans can rejoice once more as Columbia releases two more of the master effects wizards, fantasy films on DVD.

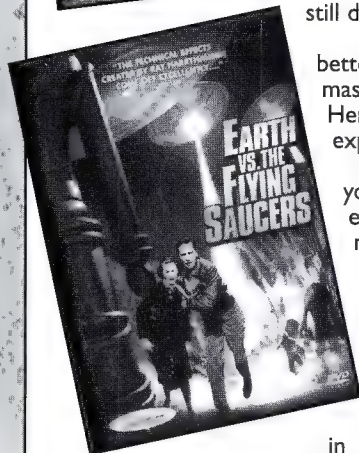
Presented in their original theatrical aspect ratio, the films at times are grainy in spots, but they still deliver the punch.

"Mysterious Island" is naturally the better of the two. Brilliant colors and a masterful music score by Bernard Hermann make this film a wonderful experience.

"Earth Vs. The Flying Saucers" is your standard 50s invaders from another planet film and there are no stop-motion beasts to be found. However, we do get a chance to witness Ray's mastery of mechanical objects and in this case, flying saucers. There are also wonderful scenes of destruction to behold.

Presented in beautiful black and white, this is not the greatest film in the world on this subject, but it is certainly not the worst either. It's just really nice to see Ray Harryhausen's work.

Many kits have been produced on Ray Harryhausen's creatures, but only a few have been created from each of these films. The Nautaloid from "Mysterious Island" is probably the most popular.



## DAIMAJIN

### THE TRILOGY

ADV Films

Here we go boys and girls. This is an amazing three-disk set containing all three classic "Daimajin" films.

The films are "Daimajin," "Wrath Of Daimajin" and "Return of Daimajin."

Most people are unaware of this character so I will let the copy on the back of the boxed set speak for itself.

On a mountaintop in Japan rests a giant, stone statue. There it sits as if observing the world around it in

detached silence. A cold, unmoving guardian of the valley below. But evildoers beware, for whenever the oppressed cry to the heavens for salvation and innocent lives are threatened by the seeds of evil, the stone champion of justice will awaken and punish those who do not believe in his power.

He is the spirit of vengeance, and the wrath of God-given form. He is Daimajin.

Daimajin is pretty scary, even by today's standards.

The production values for these films are wonderful and they are presented in scope with English subtitles.

So if you have never seen a Daimajin film and want to see something a bit different than the normal giant Japanese monster movie, then check it out.

Kits based on Daimajin have been produced for years in Japan.



## BLADE II

New Line Home Video

I love it when sequels live up to, or surpass the original version.

This is the case in point with "Blade II."

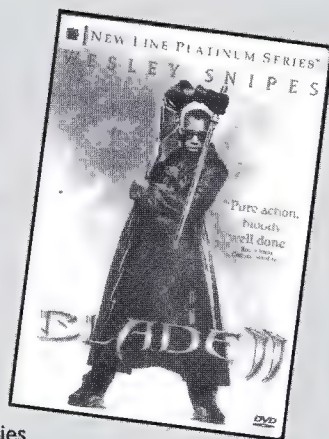
Once again, Wesley Snipes returns as the half human, half vampire hunter.

He has his work cut out for him this time as he must ally himself with the very enemies he has vowed to destroy. There seems to be a new breed of super-vampire on the loose and the regulars are their prey.

A few kits have surfaced on Blade in the hobby as well as preprinted statues.

A virtual feast of extras await the viewer on this disk. If you liked the first film, you'll love the follow-up.

There is no Tracy Lords in this one though! Shoot!



## WISHMASTER

### THE PROPHECY FULFILLED

Artisan

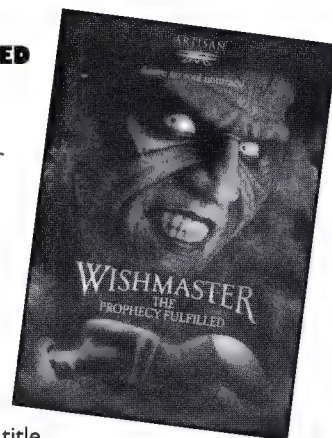
More evil genie mayhem awaits the unsuspecting viewer in this, the forth film in the series.

Usually film sequels get pretty tiresome as they go along. This installment in this series is substantially better than the third film, but still not as fresh as the first two.

I am surprised by the lack of kits based on the main title character from this series.

There has been only one that I know of.

You may want to rent it first. Anyway, I liked this film.



## HELLRAISER

### HELLSEEKER

Artisan

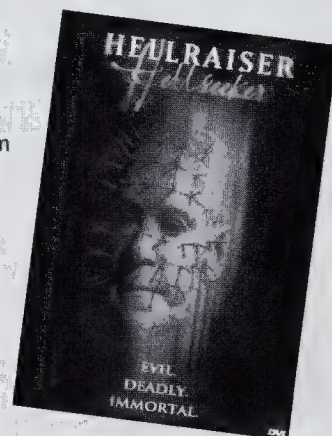
I gotta give up on these movies. The makers of this film promised to deliver the goods with this installment and make us forget the last two bombs and return us to the roots of the original two films.

Well, I was fooled again. Please let this series die.

I bought this DVD sight unseen with the promise of a wild experience.

There hasn't been much activity in the Cenobite modeling world for a wild and with films like this, I can see why.

For die-hards only.





# AT THE NEWSSTAND

## Scenery Tips & Techniques

Here's a new, recently revised edition of a book that offers quite a bit to the model diorama creator. The material in this book was first published as individual articles in *Model Retailer* magazine, the magazine we highlighted in our last issue.

We are planning more of an indepth review in an upcoming issue, but the book contains eight chapters filled with informative text, pictures and drawings. You will learn everything from how to create and use forms and shells, to creating realistic-looking rocks, to utilizing ground textures, designing bushes and trees, how to render water that you want to swim in, using buildings in your diorama and all the rest! Now, again, I will stress that these articles were written *by* model railroaders *for* model railroaders, but don't let that stop you. There is a ton of information within that you *will* be able to easily transfer to your end of the modeling world. Retail for \$16.95 plus s/h and can be obtained from:

[www.kalmbach.com](http://www.kalmbach.com)

[www.modelersresource.com](http://www.modelersresource.com)

## IPMS Modeler's Journal

The IPMS Journal is the official publication of the oldest modeling club, International Plastic Modeler's Society. The articles are written for members and by members. Much of what's included within the pages of each Journal are articles specifically related to a particular kit or modeling genre, however there are tidbits here and there that provide modelers with eye-opening techniques.

I have to say that even though I don't model cars at all, I am extremely impressed when I read an article by one of the car modeling experts show me how to convert, eliminate or re-scribe panel lines, etc. The work these folks do is incredible and I am able to use that in my own modeling endeavors, whether it's for a spaceship or something else. We are all tied together by our love and expertise in modeling, regardless of the genre. When you join the IPMS, the Journal is included.

- See their ad this issue for more information •

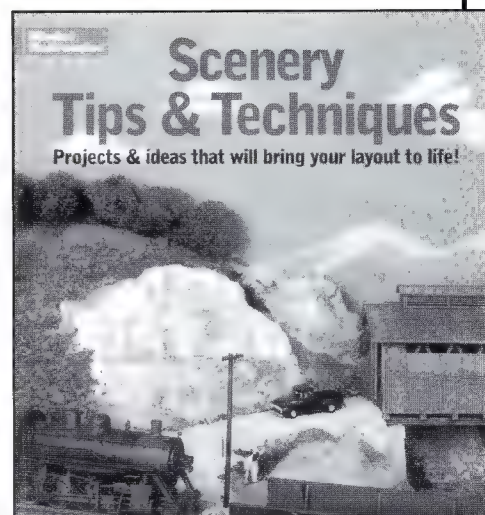
## FineScale Modeler

Most of us know about this publication from Kalmbach. Its main emphasis is models that are military in nature. Every once in a while, a Sci-Fi article is published, which is eagerly gobbled up by those of us who are into that area.

This particular issue's standout article is the one titled, "Diorama Basics: Working from the Ground Up" (Better Dioramas as listed on the cover). The techniques are remarkably clear and concise and easily enough transferred to just about any end of the modeling world.

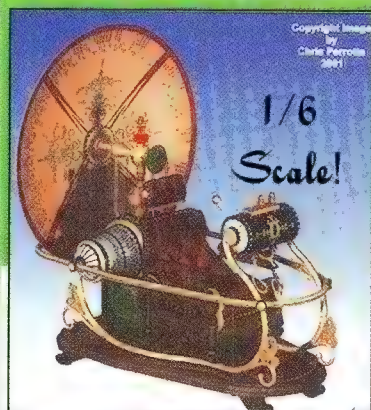
FSM also usually includes many tips and techniques that are also beneficial to the modeler. Check your local hobby shop for more or head on over to the Internet and log onto:

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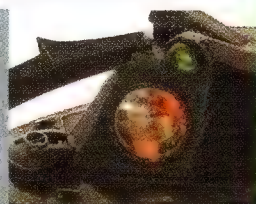
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# Catch a Rhino by the Tail

John Wayne's "Hatari" in Miniature

WITH HILBER GRAF



I love action movies. I'm a guy and that's how we think. Genre action films have been a part of my life ever since I was old enough to spend Saturday matinees at the neighborhood movie theater. Action films influenced my model-building hobby from the first time I dropped a dripping paintbrush on the bedroom carpet and smeared stringy tube glue on my jeans.

Creating movie monsters, zombies and homicidal maniacs had dominated my hobby recently, so I decided a change of pace would do me good. It was time to grab a hold on a dusty, cross-country, high speed, testosterone-filled action subject. Cram your model-building tools into a backpack. We're going on safari!

## A Vintage Subject

Over the past two decades an action film meant Bruce Willis accomplishing super-human feats against terrorists or Arnold Schwarzenegger as a one-man army battling everything from aliens to killer robots. In previous years however, action movies seemed to be anchored with more down-to-earth subjects, like Errol Flynn fighting tyranny and oppression in *The Adventures of Robin Hood* (1938) or Steve McQueen leaping his motorcycle over barbed wire barricades to escape Nazi soldiers in *The Great Escape* (1963).

One of my favorite movie genres was known as the "safari film." Generally, it consisted of white hunters journeying into the darkest, untamed jungles on quests for buried riches, tracking wild animals and even wilder native princesses. Not exactly lofty-minded stuff I admit, but B-grade escapism that reached its high point in *King Solomon's Mines* starring Stewart Granger in 1950.

Renowned director Howard Hawks offered *Hatari!* in 1955 to actor Gary Cooper, who turned the project down because he didn't like the ini-







tial script. It was originally called Africa and didn't reach the big screen until 1962 with John Wayne in the lead role. Wayne portrayed Sean Mercer who led a band of adventurers, legally hunting and trapping wild game in Africa for sale to circuses and zoos. Not a politically correct subject for our current self-righteous society, but at its core a simple, light-hearted action story that mixed likeable characters and witty dialogue with wondrous African vistas and exciting chase scenes, featuring the actors themselves capturing and wrestling a host of exotic animals. It's hard to imagine a studio in this day greenlighting a film project requiring a top movie star to be strapped to the fender of a speeding truck and swinging a lasso to capture a wild rhino. They just don't make movies like that anymore.

### Planning My Safari Diorama

Hatari! movie posters displayed a terrific action illustration of a rhino chase sequence. There were two different versions: one showing a rhino running alongside the chaser truck and the other illustration, a more exciting depiction, with an angry rhino attacking the vehicle. The later would become my diorama story.

It required some footwork to locate items necessary to create this diorama. Repeated viewings of Hatari! familiarized me with the film's Momella Game Preserve, residents and equipment. After three months of scouring hobby shops and online sources, I failed to discover a match for the movie's 1950 vintage Chevrolet 3100 pickup. Thanks to my good friend Jim Bertges and his bottomless stash of model kits, an appropriate vehicle was obtained. I was able to find another pickup kit, a 1960 Fleetside, to supply the catching truck's non-standard bed. These AMT kits' 1/25th scale dictated my diorama's size.

Tracking down hunter figures and a suitable rhino in 1/25th scale became as elusive as trapping wild cheetahs. Back in the 1980s, plastic figure kits in that scale were fairly easy to find. Fujimi and Tamiya produced garage mechanic and pit crew sets to accompany their racing car kits. From what I've seen on store shelves, it seems Tamiya has since concentrated on 1/20th scale car kits and accessories. Thanks again to Jim, who donated numerous figures from his trusty model kit closet, I had enough parts for conversion. The rhino search trekked through garage sales and swap meets, finally ending up in a gift shop at San Diego's Wild Animal Park. My safari supply cache was complete (Photo 1).

### A Dent in My Truck

I rarely build car kits, but used to be an avid military vehicle modeler. Battered and dented, covered with extra equipment and wearing a dull paint finish, this game preserve truck resembled a war veteran workhorse more than a civilian pickup. Conversion was a complex task, but within the abilities of most modelers possessing moderate experience.

The actual Momella Game vehicle was a mixture of truck parts: a '50 Chevy pickup chassis, wheels and cab fitted with what appeared to be the bed from a 1960 Chevrolet Custom Fleetside. This hybrid was additionally modified with a large access opening in the cab roof on the left side, hand support railing on the box bed, custom bumper and tailgate, plus the lasso handler's seat bolted to the left front fender. Also notable was a right hand drive, indicating this Chevy was either an export model or built in an overseas factory.

Because most of the real truck chassis, in outward appearance, was unmodified, I more or less followed the AMT kit assembly instructions (Photo 2). This was a new experience for me as I rarely pay much attention to instruction sheets.

This Chevy wasn't a showroom example with an open hood to inspect the guts, so I didn't bother to add spark plugs or other wiring. Such detailing would have been a waste of effort because most - if not all - of the engine compartment was hidden from view. The movie truck was devoid of fancy wheels, so I deleted the kit's chrome-plated moon hubcaps and wheel trim rings (Parts 509 and 510). Since it was easier to do at this







stage of construction, I decided to paint the chassis subassembly and wheels (Photo 3). An overall Flat Black was chosen, then drybrushed Medium Gray with a touch of Rust on the leaf springs, frame and muffler. Detail painting of the motor was omitted for the same reason mentioned earlier.

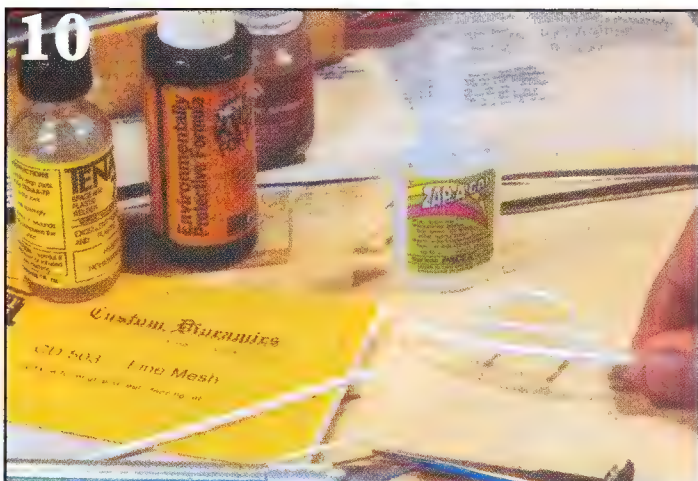
Comparing the major truck components side by side, I noted the incompatibility of their styling (Photo 4). There must have been an interesting story how this mis-marriage of pickup parts came into being, but it wasn't committed to paper. Often referring to the DVD for specific locations, I proceeded to rough up the cab and box with dents. A Dremel moto-tool, fitted with a steel cutter, was used to thin the plastic on the inside areas where the dents would appear. From the outside

I pushed the plastic inward until a dent formed. In places where I inadvertently broke through the thinned material, a layer of A+B epoxy putty repaired the hole (Photo 5). Any rough spots were sanded smooth.

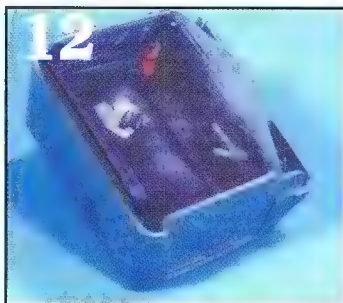
An observer access opening was cut through the cab's roof over the passenger seat, though never used in any scene in the movie. Aided by a template, I marked a 13/16" circle on the kit roof, and cut out a rough gap with my Dremel steel cutter, large enough to allow a small drum sander to fit in and finish the opening (Photo 6). A ring of A+B putty formed the elbow rest cushion around the rim (Photo 7).

Welded steel pipe hand railings were a prominent feature of the pickup box. Leather straps were wrapped around the railing's joints, probably to protect the





actors and extras from bruises while the truck was in motion. Watching the film's vigorous, high-speed chase scenes, I could see they experienced a rough ride. A tight grip on these handrails was the only safety device the actors had. Comedian Red Buttons, who portrayed "Pockets" in the film, recalled John Wayne was very nervous about being secured to that pickup fender by nothing but a flimsy lap seat belt. *Hatari!* means "danger" in the Swahili language. It was a real life situation faced by the actors every day on location.



Without specific plans I had to guess at the size of these handrails, estimating a ballpark measurement by comparing the height of extras riding in the pickup bed. Lengths of .100" styrene rod were cut and superglued together. The corners were then wrapped with tiny strips of metal foil to simulate leather strapping. This assembly was glued to 1/8" plastic disks - representing pipefittings - and attached to the box bed floor (Photo 8).

At this stage of construction, I combined both body subassemblies to check on the vehicle's overall appearance (Photo 9). I later discovered the forward railing should have followed the shape of the cab's rear wall, not with right angles as I had done. It was an error on my part I was willing to live with.

My catching truck had a custom front bumper, fabricated similar to the handrails. I cut and bent .100" and .60" styrene rod, gluing these parts together to resemble the real thing (Photo 10). Wire mesh screening covered a portion of the pickup's bumper, easily duplicated in miniature with an after-market product called "Fine Mesh." Mine came from Custom Dioramics, but there are similar products available by other companies.

That roper's fender seat the Duke was so concerned about became a time-consuming project. A dozen or so viewings of the DVD movie afforded me several close-ups of this custom feature and I hastily sketched some drawings. One of the racecar driver figures given to me became a measuring stick to determine dimensions. A careful search through my collection of leftover kit parts rewarded me with a 1/25th scale bucket seat, the remaining fender seat assembly

being tediously constructed from tiny styrene strips (Photo 11).

The last subassembly to tackle was the cab interior. The '50 Chevy in *Hatari!* was a right-hand drive, while my AMT kit was an American left-hand drive. Less difficult to convert then it sounds. I filled the foot pedal location holes with Bondo, sanded this area smooth and proceeded to glue the interior pan (Part 46) and the door panels (parts 47 & 48) together. The pedals (Parts 57-59) were re-located to their respective positions on the right side. The dashboard (Part 51) was the most involved part to convert. The dual instrument indicators were cut out as a rectangle, matching the size of the molded glove compartment door, which was also cut away. Their placement was switched and I carefully filled any resulting gaps. I then simply moved the steering column over to fit under the right side dash. The heater (Part 55) was omitted and the seat could now be inserted. I painted the interior at this stage (Photo 12) and set it aside for the time being.

### Casting the Actors

After surviving the tedium of vehicle conversion, I eagerly approached figure construction as a relief. Even though as many as six people manned the catching truck in *Hatari!*, I decided a crew of four was adequate: Wayne as the roper, Pockets as driver and two native animal wranglers riding in the bed.

Once the poses were determined, I shuffled various body parts back and forth until my figures took rough shape (Photo 13). Jim included a figure whose head had a vague resemblance to John Wayne. Epoxy putty





filled any gaps and also created clothing details such as Wayne's safari vest and Pockets' baggy trousers (Photo 14).

My miniature rhino proved to be as uncooperative as his real life counterpart. Meant to be an educational toy, the rhino was cast in a hard vinyl. I needed to convert the legs to match action as seen on the movie poster, requiring wedges to be sliced out of the beastie's knee joints, then glued in a different pose. But they refused to remain in the new positions. After a few seconds, superglue lost its grip and the legs returned to their original shape. Arrrgh!!! Six frustrating attempts gave me a headache, so I put the project away for a day. I later drilled holes in the knee joints, inserting brass rods to force my rhino's legs to the desired pose (Photo 15). Gaps were then filled and resculpted with epoxy putty (Photo 16). Acrylic paints gave the trappers and rhino their final colors (Photo 17).

### A Fresh Coat of Old Paint

All the full size Momella Game Preserve vehicles were painted in Matte Green or Olive Drab colors. One truck boasted a zebra stripe pattern. The catching truck was a simple overall faded gray-green, devoid of chrome-plated parts.

I own four airbrushes and a compressor, but I'm notorious for never using them, resorting to spray cans instead. Unless I have a major painting project at hand, requiring an hour or so of spraying, I often avoid the effort needed to set up airbrush equipment and the resulting cleanup mess. I sprayed on several thin coats of Testor's SAC Bomber Green, similar to the color of the full size catching truck. Ground paint pigments

added shadows to my truck, applied by a cheap brush into recessed areas and gently feathered into the surrounding Matt Green finish (Photo 18). Ground pastel chalks also work for this technique, but I prefer powdered paint pigments as they tend to stain the paint, making them more permanent. Powdered pigments are sold as "concrete colors" at home improvement centers. Don't attempt to use these powders on glossy finishes because they won't grip the surface. A coat of Testors DullCote™ sealed the paint and fixed the powdered pigment.

Various lighter shades of green were drybrushed on the base color to simulate faded areas of paint (Photo 19). This also highlighted minute, molded-on details. Pockets was inserted as driver into the cab interior and then this subassembly was glued into the cab.

Numerous extras were added to dress up the vehicle. A map and binoculars rested on the seat next to Pockets. Just like the real truck, a protective bumper of old tires was tied to the bed sides: two on the left side and three on the right. Extra rope was fashioned of model ship-rigging string and tied to locations on the hand railing. I also placed a spare gas can and tool box on the bed floor and added license plates to match those on the movie vehicle. The crew was glued to their respective positions and my catching truck was complete (Photo 20).

### A Piece of Africa

Filming of *Hatari!* lasted six months and was done entirely on location in Tanganyika (now Tanzania) and cost \$6.5 million, quite expensive by 1962 standards. Arusha National Park still contains the Momella Wildlife





Lodge, which served as base for the production team. You can visit and rent lodgings at the facility as part of organized East African safaris. Forty years later, the lodge screens the film on request for guests.

Originally I planned for a larger diorama base containing a tree line and other grassland creatures on the run from the catching truck. I quickly realized that many background elements would upstage the diorama's real stars, so I opted for a much simpler design containing just the truck and rhino. An oval plaque was selected from a craft supply store, colored with wood stain and served as a base. No raised groundwork was sculpted of Styrofoam or fashioned from papier-mache. The grassland plain in this scene was flat and hard. Rock Powder, a model railroad layout product from **Arizona Rock & Mineral Company**, is a favorite material of mine. It consists of ground natural Arizona rock in many colors, which is mixed with water and white glue to produce a realistic ground color you paint on your diorama base. It dries overnight and, since it is made of real rock, contains a terrific earthy texture. I purchased several pounds in different colors a few years ago. It's difficult to locate these days, but you can attempt to find **Rock Powder** at larger model railroad retail outlets. The last known address of this company was **P.O. Box 567, Paulden, AZ 86334-0567**.

For fast, even coverage of your diorama groundwork, try this texture paint method. Using a disposable Styrofoam coffee cup, pour in a few tablespoons of the soil pigment. Blend in a solution of

50% white glue (Elmer's) and water until you have paint. Now just brush it on (Photo 21). Once dry, I glued on Woodland Scenics shredded foam foliage in a random pattern, adding a few tufts of tall grass (Photo 22). Brass mounting pins were added to the truck and rhino, then these were epoxy glued to the diorama (Photo 23 & 24).

Movie poster art sometimes is a good source for diorama ideas. Construction completed, I stepped back to admire my hard work. A two-dimensional poster was now three-dimensional sculpture!



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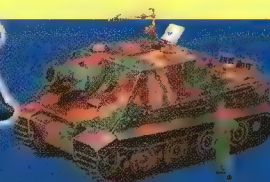
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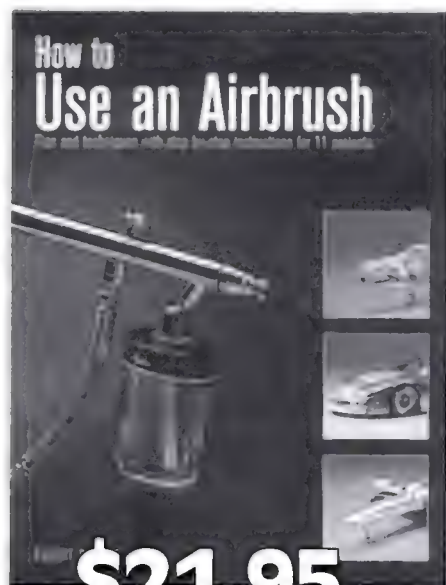
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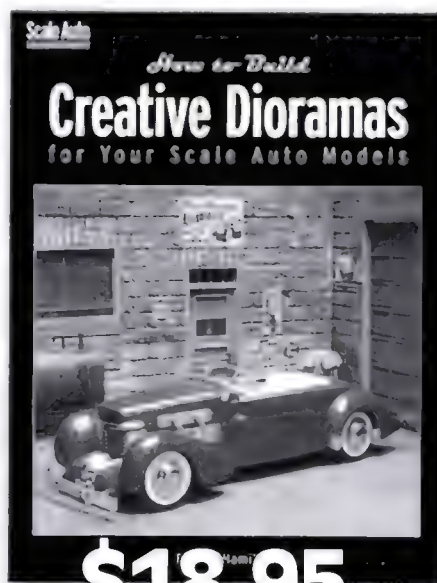
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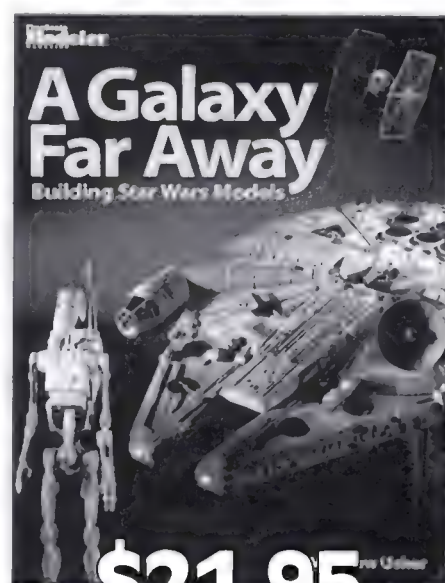
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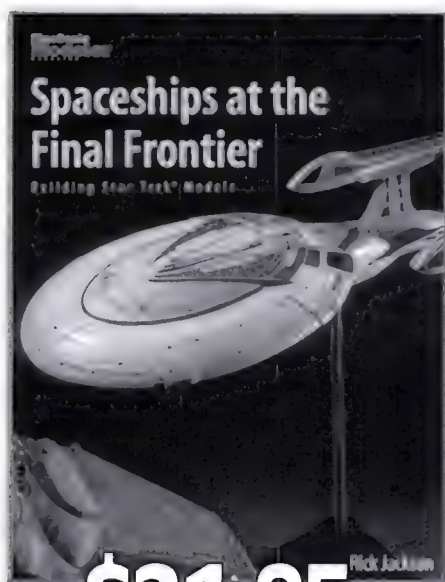


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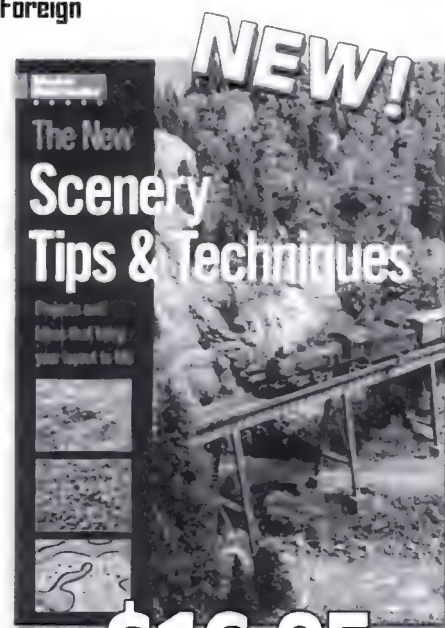
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# Have Model; Will Travel

by Tony Wootson

I have a question to ask you. Do you wish you had more time to build models? When is the last time that you actually finished building a model anyway? Are you really satisfied with your model-building output? I suspect that most of you would say "No!" Most of us probably like to build (and complete) more than a handful of models each year.

You may find building difficult due to family commitments. Also, we all have that four-letter word (work) that seems to gobble up ever-increasing amounts of our time. What little time that's left is often consumed by those little things in life that seem to never go away...things like eating, sleeping, and home chores and repairs.

This is one of the major reasons, I suspect, why most of us have an ever-increasing stash of unbuilt model kits.

There are three parts to this basic problem. The first is that it takes a fair amount of time to finish work on a kit. This may be in the ballpark of 20 - 30 hours.

If you are working on a model that is difficult to build or has a lot of parts, this number will probably be higher. When you add to the mix weathering, extra detailing and the addition of aftermarket detail sets, the time it takes to complete your modeling masterpieces can really skyrocket.

A second part of this problem is that in the current, hectic times that we live in, it is hard to find a lot of time to invest into building models (or any other similar type of hobby, for that matter). Or... is it?

I have a suggestion that may help increase your model-building output. Instead of trying to find large amounts of time to spend working on kits, the task becomes much easier and more manageable if broken down into smaller subtasks.

Even though it may take quite a few hours to finish building a model, it may take only an hour or two to glue together one or two sub-assemblies. It may take only an additional hour to clean up the seams on those sub-assemblies. Doing fine detail painting to features on these sub-assemblies may take only another hour or two.

When breaking down a task and applying some consistent time to the individual subtasks, the overall task can quickly be completed.

The way you can accomplish this is by creating a portable model supply toolbox. A friend of mine named Tim Lingle, originally introduced me to this concept a couple of years ago. What he ended up doing was purchasing a fishing tackle box and filling it up with different types of model building supplies.

A short time afterwards I decided to give the idea a try. I picked up a generic fishing box made by an outfit called Plano Tackle Systems. Its dimensions are 15½" wide by 8¾" deep by 8" high. It has three shelves that expand out when opened. There's also a pret-



ty good size compartment found at the bottom of the box that can be used for storing larger supplies or a small model kit or two.

I was forced to expand the size of some of the inner shelf compartments (with my trusty, dusty X-acto knife), in order to accommodate some of my larger tools, like my sprue cutter.

Once I did this I was set. I was able to store everything that I needed to assemble my model kits. The tools included three or four types of liquid cements, a number of bottled paints and some fine paintbrushes, (for both applying the liquid cements along with doing fine detail painting). I also added clothespins, rubber bands and masking tape for clamping the glued parts together.

Sprue cutters, scissors, an X-acto knife and extra spare blades, superglue, toothpicks, small pieces of both aluminum foil and wax paper and a bottle of superglue accelerator were also included.

Additional items were a number of modeling tube putties, a plastic syringe for precise application of the putty, some metal files, emery boards and pieces of various grades of sandpaper.

Finishing up the tools inventory were several bottles of decal-setting solutions, tweezers, some Q-tips and a couple of pencils, pens, magic markers and rulers that I decided to add to the mix.

That large compartment found at the bottom of the modeling box turned out to be the perfect size to accommodate two small 1:144 scale Gundam robots that I had been working on. It would also fit a small 1:35 scale military figure set or a small 1:72 scale aircraft model kit.

By subdividing a larger kits sprue into smaller subsections, they can be made to fit into this lower compartment as well.

Once you create your portable modeling box and fill it up with your modeling supplies, you are good to go. One place you can use it to work on your model kits is at work. Even though we all have to work, most of us get some sort of lunch break. Also, it generally does not take up our whole lunchtime to eat lunch.

In the allotted half-hour to an hour, you can get a surprisingly good amount of construction done on a model sub-assembly.

Does your job require you to travel on business trips? If so, how much free time do you usually have once you've finished work for the day and have checked into your hotel? I bet quite a bit. Instead of spending (or wasting) hours in front of the boob tube, you could put some time into working on your models.

How about vacations? Recently I took a mini-vacation with my two sons and my folks. During one of the days, I first took my sons over to an inside pool, then followed that by taking them out to swim at the nearby lake.

Since I wasn't getting into the water with them, I had what turned out to be three or







four hours to kill. I brought my portable model supply box with me and was able to finish work on most of the assembly on my two Gundam robots. Ironically, I originally started working on them several weeks earlier during lunch breaks at work.

The next day, while my kids were watching TV, I was able to sand smooth some of the seams on a number of the assembled parts.

Even though there is a lot of modeling work that you can do with your portable model box, there nevertheless remain some tasks that you cannot accomplish. These include airbrushing and can spray painting. The excessive paint and the smelly fumes make these modeling tasks not good ones to do when away from home.

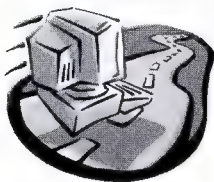
However, when you think about it, the painting portion of your model building generally takes up only a small sub-set of the total building process. It is usually the rather boring, mundane model construction tasks of gluing and seam cleaning that consume most of our model building time. Once the model is ready to be painted, it usually is almost finished.



Earlier I mentioned three parts to this model-building dilemma, but only listed two of them. The third may actually not be all that much of a problem at all. It is discipline.

If you can discipline yourself to consistently apply small amounts of time into building your model, before you know it your kit will be ready to be painted.

The next time you are in a department or sporting goods store, pick up a fishing tackle box, fill it up with your own modeling supplies and take it and a kit along with you when you go to work or on a trip. When you get some free time, open it up and start working on your model. You'll be happy with your results.



## IT'S ON THE WORLD WIDE WEB!

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*Got a model-related website that you'd like us to consider highlighting? Let us know about it. We'll check it out and determine if it's suitable for posting in this revamped section. The decision to showcase of any and all websites is at the sole discretion of Modeler's Resource. Contents of this section is scheduled to be changed with each new issue of Modeler's Resource. By submitting an URL, no guarantee is implied or stated that said URL will be listed.*



# Imagine-Nation!

with Jim Bertges

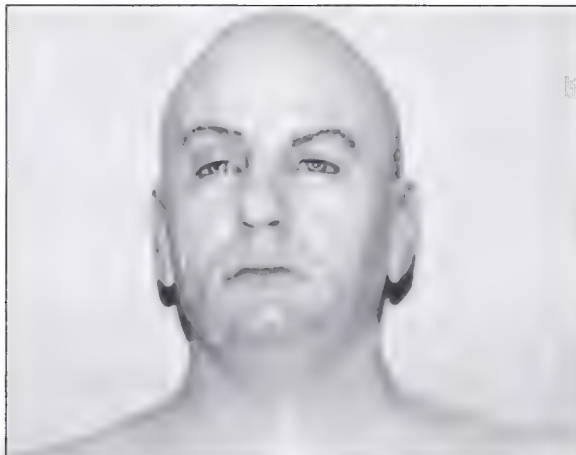


Once again the sun blasted desert of southern Nevada became the scene for a gathering of resin sniffing, finger gluing, paint spraying, model building fanatics in search of the newest, most exciting or even some long sought-after, rare model kits. Imagine-Nation Expo 2002 invaded the Orleans hotel and casino in Las Vegas in the middle of August and gave modelers on the left side of the country something to be grateful for. The little west coast model show that got off to an auspicious start in 2001 really got up to speed in 2002. The show was larger, with more dealers, greater attendance and a fascinating array of speakers and guests. The only minor disappointment was the poor participation in the model contest. There seemed to be only about half the number of entrants as last year, but the quality of each entry was outstanding. It certainly put the judges in the unenviable position of having to select the best from such an exceptional array of entries.

In the dealers' room it was possible to see and purchase the newest and latest items from Earthbound Studios (whose set of 4 full color business cards are destined to become collectors items themselves), X-Plus, Diceman Creations, Headhunter Studios, Cellar Cast, EFX Planet, Skyhook Models, Dragonfire Studios, Life Force Studios, Taylor Animation, Pinkerton EFX and many others. Some new items of interest



**Above: Cellar Cast's "Balrog."  
Below: Dr. Evil**

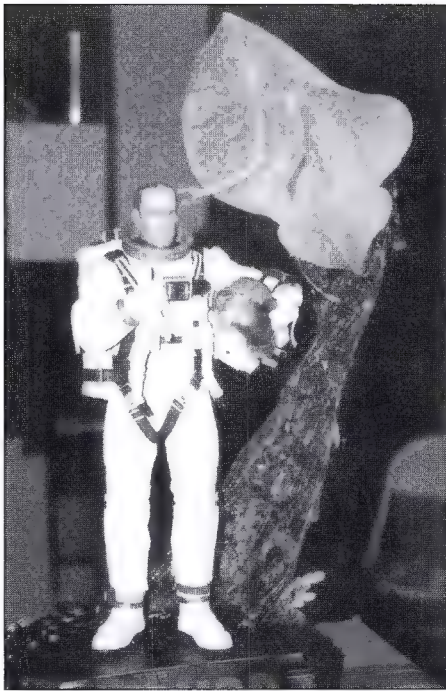


on display were Edgar from Men in Black from Earthbound Studios, a 3D plaque based on The Shadow artwork by M.W. Kalutta from Diceman Creations, a huge Lord of the Rings Balrog head from Cellar Cast and a stunning 1:1 Bela Lugosi bust from Efx Planet. Of course, that wasn't everything, but to see it all, you really had to be there.

Just as last year, the seminars were fascinating. Greg Nicotero of KNB EFX offered a look behind the scenes on a number of films and provided some great display pieces as well. Mark "Crash" McCreery presented a slide show of his fantastic design artwork from Jurassic Park, The Relic, Lost World and others. Killer Klowns creators, the Chiodo Brothers took attendees on a tour of their strange and twisted world. It was also possible to see, meet and listen to Disney artist and animator Frank Dietz, artist/sculptor Joe DeVito, Japanese sculptor Yusuke Takaynagi who is well known for his work on Fewture model kits, Ben Chapman, the man inside the original Creature From The Black Lagoon suit and, of course, Bob Burns was on hand to meet his fans and discuss nearly anything a fan would care to ask about.

The contest room also held a display of props, busts and stop-motion armatures provided by Greg Nicotero, Bob Burns and Jeff Taylor. Heads from





**Available product from a number of vendors: (from left) Abyss, EFX and Diceman's Shadow Knows**

Austin Powers, Alien and Outer Limits characters and maquettes from Thirteen Ghosts and Alien gave show attendees a look into the world of special effects. Even though the contest tables were nearly half empty, the entries that were there exhibited enough quality to fill the entire room. From a stunning scratch-built Battlestar Galactica that measured nearly four feet long to a 1:1 scale Superman bust, all the contest entries displayed creativity and skill that must have made the judges' job a difficult one.

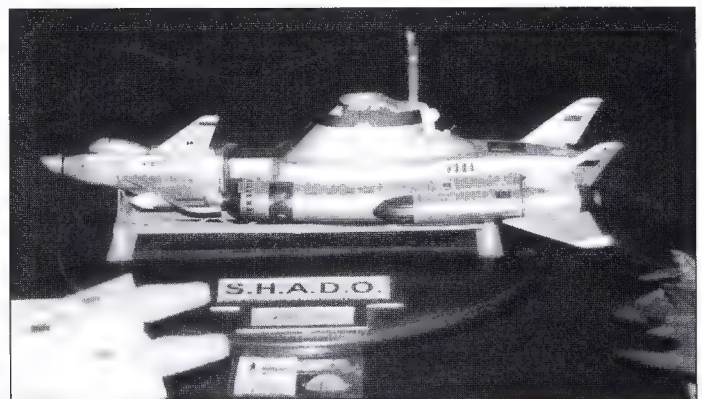
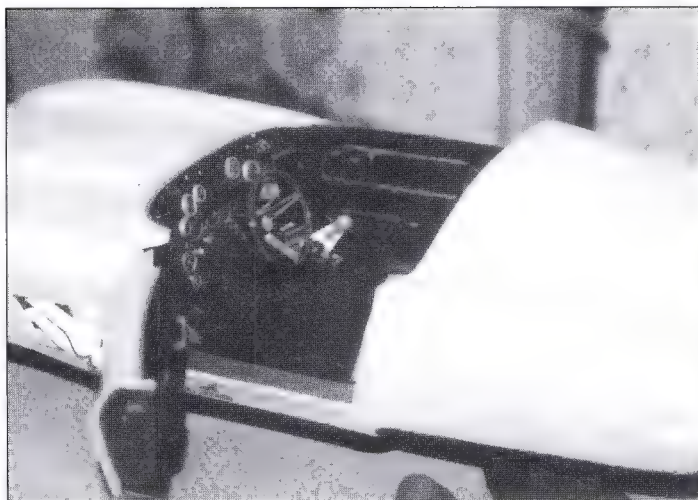
Promoters, attendees and dealers alike expressed their satisfaction with the show and everyone who was asked plans to make the trek to the desert again next year. Plans are already underway for next year's show with the promoters considering expanding the size of the dealers' room and bringing the contest right into the middle of the action. One myth that needs to be addressed because of the show's location - it is not possible to see a kit you want to purchase, take a few dollars downstairs to the casino and win enough to make that acquisition. It is much more likely that the Creature From the Black Lagoon slot machine will swallow all your nickels and leave you with little or nothing to buy kits with. Keep your kit money well separated from your gambling money. Other than that, Las Vegas is a great place for a show like this. There is so much to see and do that sleeping becomes optional for many folks. And you'd be surprised at

how handy some of those tacky souvenirs can be as accessories in your dioramas.

On a purely personal level, I did see one thing at the Imagine-Nation show that made me kind of sad. At the GEOmetric table was a small, handwritten sign that read, "This is GEOmetric's last show." It struck me as sad because we've seen so many Garage Kit producers disappear from the scene of the past years and now we'll have to bid farewell to GEOmetric and George Stephenson. GEOmetric and George have been mainstays in the Garage Kit industry from the beginning, providing kits of fantastic quality and reasonable prices for more than fifteen years. As many of you know George, aside from the kit business, is an attorney and he has recently received an appointment to the judicial bench in his home state of Minnesota. That's right he is now Judge Stephenson. That is part of the reason he is stepping out of the Garage Kit industry, dispensing justice takes much of his time and leaves very little to devote to a side business. Over the years GEOmetric has been an example to everyone in this hobby as to the right and proper way to run a model company. As an attorney, George understands the importance of securing licenses for the characters he produced kits of and he has gone to the time and expense of securing licenses for the kits he has released. He has produced

**Continues Next Page ••**

**A number of vehicular, Sci-Fi entries into the modeling contest.**







quality kits and provided excellent customer service as long as he has been in business. I haven't heard any complaints or objections about GEOMETRIC or their kits. Lately, George has seen his overseas and domestic business eroded because unscrupulous persons have re-cast his kits and offered them for sale worldwide at prices that he can not compete with. With his sales diminishing and with the time demands of his new job, George has decided to leave the Garage Kit business while his company is still viable. I will miss GEOMETRIC and the kits they have produced and so will the Garage Kit industry as a whole. However, we are lucky to have had such a great role model for a model kit company with us for so long. Thanks, George.



# Modeler's Exchange

*Classifieds • E-mails • Addresses*

Okay, listen up! We've created this area after numerous requests and we would like to offer it as another resource for you. Here, we will be posting a number of things that you can share in if you'd like to do so.

**CLASSIFIEDS:** List "wants," "trades," or "sale items" here. It's free of charge to all readers of Modeler's Resource, on a first-come, first-served basis, as room permits. Items to be sold must be \$75.00 and under in order to qualify for listing. Anything greater in value will have to be listed in one of our purchased display ads.

**PENPALS:** Would you like to have your e-mail and/or snail mail address listed so that you can contact other modelers? It's also free, as room permits.

## Addresses:

### Got a question/comment for our regular writers?

- Bertges, Jim                      nickpd@aol.com  
1332 Currant Ave, Simi Valley CA 93065
- Craft, Bill                        craftbeast@yahoo.com
- Fredericks, Mike                pretimes@aol.com
- Goodrich, Steve                hydra@northnet.org
- Graf, Hilber                      Unccreepy@aol.com  
www.graf-fiticreations.com
- Hall, Andrew  
29 Ullswater Crescent, Watergate Estate,  
Crook, Co Durham DL 15 8PW England
- Iverson, Steve                    CultTVman@aol.com
- McGovern, Mark                markathy@toast.net  
3033 Sherbrooke, Toledo OH 43606
- Morgan, Mike & Cindy           pakrats@earthlink.net
- Piatt, Norm                        getwebbed@lvcn.com

## Addresses:

### Want to touch base with other modelers?

- Tanya Neals                      Vaneals@aol.com

*Your mailing address, e-mail address or both can go right here. This section is NOT for publicizing your personal or business homepage, but we'll be glad to post addresses so that other modelers can touch base with you.*

*Got something to sell or trade? Are you looking for a particular kit or part? If you want to list an item that you are attempting to sell for \$75 or under, it can go here. This section is filled on a first-come, first-served basis. Your free ad will remain here until it is rotated out by new classifieds. You can then submit your item again and it's FREE!*





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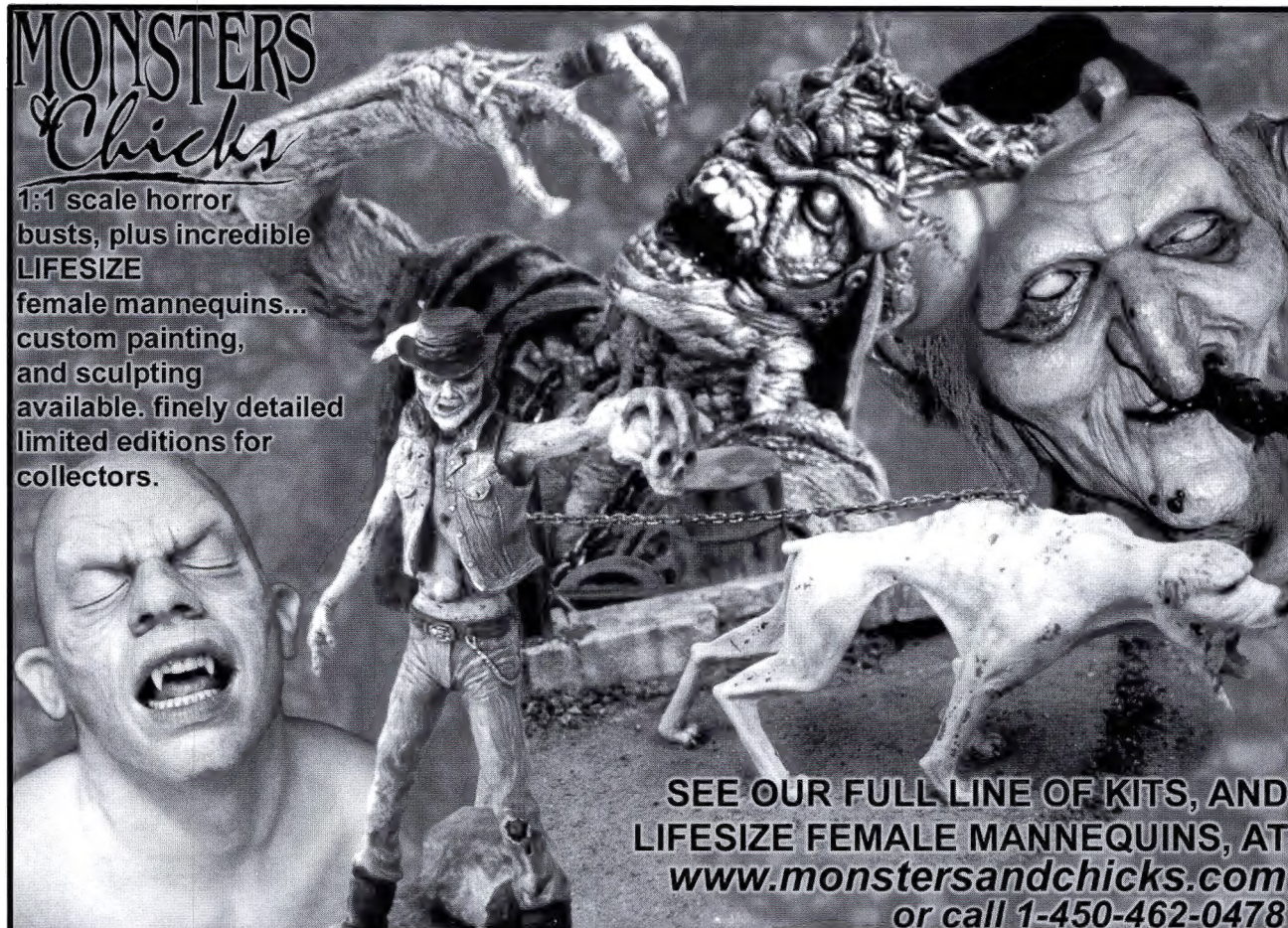
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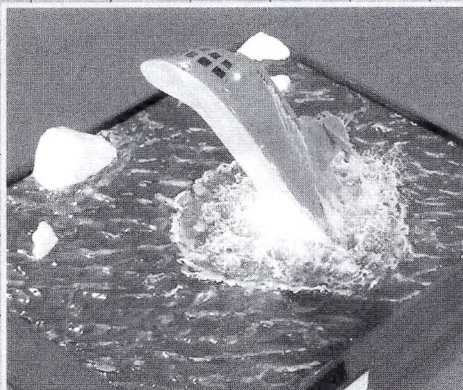
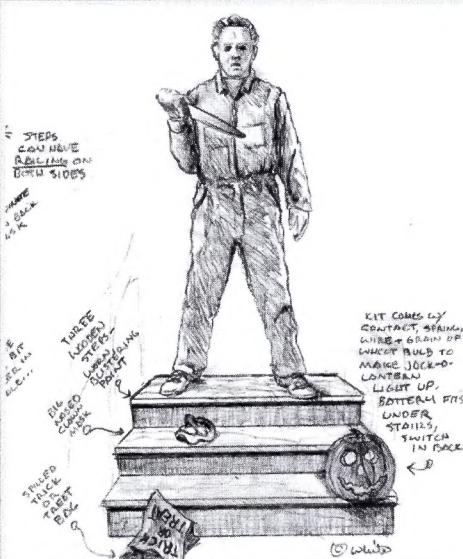
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# MODELER'S RESOURCE

## CONSTRUCTION ZONE!



Check out the contents below to see what we're putting together for you in our next issue!

All this and more (final contents may differ) in Issue #51, shipping the first week of March!

<http://www.modelersresource.com>



### Chris White

Jim yaks it up with this artist extraordinaire and finds out what makes him draw!

### Seaview Rising

John Payne has the Seaview going full speed ahead straight out of the water in this incredible diorama!

### Simply Bases

Water everywhere, as Hilber Graf gives us his take on creating water!

### Resource Review

Some new busts are highlighted just for you!

### A Cut Above

Kitman takes the helm in this new column that profiles sculptors known and not-so-know and their techniques.

### Creature-Thon

Hilber has two great ideas of what to do with your Creature kit!

### 66" Enterprise, Part Two with Jim Key

*Please Note: Due to a number of things (mainly accidentally over-booking the pages in this issue, Jim's article will NOT appear until our next issue, #51. We understand that many of our readers are eagerly awaiting the publication of this second part of Mr. Key's article and we sincerely apologize for this inconvenience. Issue #51 will ship the first week of March. We thank you ahead of time for your patience and understanding.*

*All of the above is just a smattering of things we've got going in our next issue that is currently...under construction!*





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